Record of Season on the American Stage

DRAMATIC MIRROR
OF THE STAGE AND MOTION PICTURES

JUNE 9, 1917 PRICE TEN CENTS

WILLIAM CHRISTY CABANNE
Director With Metro Pictures Corporation

Exchange Men Discuss Business Outlook

THIS WEEK'S MIRROR COVER

Now that producers are bringing greater efficiency into their organizations, cutting down wastage and eliminating the expense of idle actors awaiting their turn to be used while the pay roll climbs, speed is not the least of the requisites of the desirable director.

Without sacrificing quality to haste, William Christy Cabanne, whose picture appears on this week's cover, has been making a record for quick production since he joined the Metro Pictures Corporation a few months ago. First he produced "The Great Secret," the Francis X. Bushman–Beverly Bayne serial in eighteen chapters; then, in about seven weeks' time, he wrote and directed two five-reel pictures for the same stars. One is called "Cyclone Higgins, D.D.," the other is as yet unnamed. With these two photoplays complete, he immediately wrote a story, "The Slacker," for Emily Stevens and is now at work on the production.

Studio experience of some seven years has taught Mr. Cabanne how to get results with a minimum of wasted energy.

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PROSPERITY MARKS SEASON OF 1916-17

Theatrical Producers Are Given Liberal Support by New York Public—Chief Difficulty Is in Finding Theaters to House Great Number of Attractions—Plays That Have Earned a Fortune—Year Is Less Notable for Artistic Accomplishment

From the standpoint of the producing manager, who is primarily engaged in the theatrical business "to make money," the season of 1916-17 represents the flood-tide of commercial prosperity. No other season in recent years has reflected such widespread financial success—at least, in New York—and as a result the manager, who since the outbreak of the war had been accustomed to practice economy and conservation, is now realizing a glow of satisfaction and contentment quite in proportion to the quantity and frequency of his bank deposits.

From the viewpoint of the critic, who is apt to regard the drama as the greatest of arts because of its comprehensiveness and democracy of appeal, the season has proved in many respects most disappointing. For him there has been no work produced of superlative dramatic or literary distinction which related sympathetically or appreciatively to the problems and philosophies of today, though it must be said he has found frequent occasion to call attention to some distinguished piece of acting and to the high qualities of craftsmanship and imaginative charm displayed in certain products of the dramatist.

Good Season Commercially

Commercially, then, the season, which is now practically at a close, is magnificently triumphant while artistically it may generally be regarded as a failure. It is plain that a qualifying advent is necessary in such a classification, for no season can be termed wholly an artistic fiasco which includes such efforts as Dunsany's's "The Gods of the Mountains," Ridgely Torrence's "The Rider of Dreams," and Barrie's "The New Word," all of which, incidentally, are one-act plays.

The prosperity which has attended the theater is based chiefly upon conditions occasioned by the war. It has long been a tradition that when Wall Street prospers the theater prospers, and Wall Street during the past year has reported an unprecedented boom in those stocks that are related either closely or remotely to the industries of war. Then, again, the war has prevented people from going abroad, with the result that New York has been the chief objective point of thousands of tourists who, laden with bulging wallets, descended upon the playhouses with the desire only to be entertained. Patronage of plays possessing intellectual appeal could be deferred until after the war was their belief. For the present they would eat, drink and be merry, for tomorrow they would return to their employments and industries, made overwhelmingly lucrative by the insatiable demands of war.

At one period during the winter the hotels in Manhattan reported such capacity registration that accommodations were sought in boarding houses. Naturally, this overflow patronage was reflected in the theaters along the Rialto, and we observed the unusual condition of plays, which under other circumstances would have quietly found a place in the obscure but historic storehouse of Cain, attracting huge profits.

Difficulty in Getting Theaters

Several managers, lacking the necessary gambler's acumen, failed to obtain bookings which would extend the Broadway runs of their attractions over the period of this prosperity, and were therefore compelled to move their enterprises to distant cities in order to make room for engagements previously contracted for. No such condition relatively lamentable will prevail next year, however, should a nation-wide hegira to Broadway take place, as new playhouses sufficient in number, so it is said, to take care of all homeless plays are springing up in the district which all newspapers save the *Times* refer to as Longacre Square.

One hundred and seventy-three productions constitute the year's record to June 1, as against 150 last season. Here is eloquent testimony of the theater's greater activity, yet considerable of this activity was centered in the production of one-act plays. Indeed, this season has demonstrated beyond argument the power and efficiency of the one-act play as a form of theatrical entertainment. Forty-five representations of this character, distributed through the seasons of the Washington Square Players, the Portmanteau Players, the Neighborhood Playhouse, the Negro Players and other organizations, were made during the year. Such a record might induce some original optimist of the theater to declare that in the one-act play lies the proper destiny of the American stage, just as in the short story American literature has recorded its greatest and most distinctive achievement.

Some Notable Successes

The outstanding financial success of the season has been Winchell Smith and John E. Hazzard's comedy, "Turn to the Right," which introduced the new theatrical firm of Smith and Golden to New York. This play, produced August 17, is still running, and to June 1, 1917, has a total of 336 performances to its credit. But there have been other productions which established long runs, and, singularly, they have been almost equally distributed among the producers. A. H. Woods is represented by "Cheating Cheaters"; Charles Dillingham by "The Big Show," and Dillingham and Ziegfeld by "The Century Girl"; William A. Brady by "The Man Who Came Back"; Anderson and Weber by "Nothing But the Truth"; Oliver Morosco by "Upstairs and Down"; Henry Miller by "Come Out of the Kitchen"; the Shuberts by "Her Soldier Boy," and "The Show of Wonders"; Klaw and Erlanger by "Miss Springtime"; William Harris, Jr., by "The 13th Chair"; to Charles Frohman company by "A Kiss for Cinderella"; David Belasco by "The Music Master," and Winthrop Ames by "Pierrot the Prodigal."

Of the 173 productions staged, forty-two have been established as financial successes, taking 100 performances as the standard. Last year but thirty-seven reached this exclusive work. Five productions have played 300 or more performances, namely—"The Big Show," "Turn to the Right," "The Man Who Came Back," "Nothing But the Truth," and "Upstairs and Down." In the whole summary only twenty-eight revivals are recorded, leaving a total of 146 new productions.

Significance of Negro Players

The 1916-17 season disclosed a number of features, the most significant of which, from the artistic standpoint, was the presentation by Mrs. Emilie Hapgood of negro actors in plays of negro life. Her enterprise, originally an experiment, was finally acclaimed by sociologists and litterateurs as among the most distinguishingly eloquent marks of the artistic development and progress of a race. The plays, written by Ridgely Torrence, and called "The Rider of Dreams," "Granny Maumee," and "Simon the Cyrenian," were finely imaginative and poetic studies of negro character, and their representations were in the main capable and painstaking.

The season brought to view a number of new producers, to the majority of whom success came in emphatic degree. In addition to the firm of Smith and Golden, mentioned above, Lee Kugel, who heretofore has been identified with the theater in the capacity of press agent, achieved new honors by producing "Old Lady 31," a quaint and whimsical study in character concerned with life in an old ladies' home. Mrs. Hapgood, who formerly was actively connected with the Stage Society, presented, in addition to the Negro Players, G. K. Chesterton's "Magic," a work of literary merit and which offered the interesting thesis that the age of miracles is not past.

THE CONVENTION MIRROR

The Convention Number of the Dramatic Mirror will be published under date of July 14, the date of the opening of the National Exhibitors' League Convention in Chicago.

In addition to the regular departments, this issue will contain special articles of particular value to manufacturers and exhibitors. It will include material of vital importance to the delegates at what promises to be the most momentous gathering of picture showmen on record.

The Mirror of July 14 will reach Chicago in time for distribution on the opening day of the Convention. Then and through the following week it will be a certain medium of reaching everyone in the Convention Hall.

G. M. Anderson and Lawrence Weber joined forces in the production of "His Little Widows," a musical comedy now current at the Astor, and other new firms include Joseph Urban and Richard Ordynski, who produced at the Bandbox a Russian drama, "Nju," the scenic arrangement of which was undoubtedly inspired by the motion picture scenario, and B. Iden Payne, who stood sponsor for Padraic Column's "Grasshopper," a vivid if somewhat slow-moving tragedy of life among the Irish peasants in the early part of the nineteenth century.

Washington Square Players

The introduction of Clare Kummer as the most successful and most promising of the new playwrights should find a place among the season's features. In "Good Gracious Annabelle," and later in "A Successful Calamity," she displayed such a fresh and original point of view, an extravagantly delightful sense of humor, and a literary fluency as to entitle her, according to some critics, to fill the long-unoccupied shoes of Clyde Fitch. However, the qualities which Miss Kummer exhibited in her first efforts might have gone for little under a less skillful and intelligent stage director than Arthur Hopkins.

Plays dealing with war themes were not lacking in popular appeal despite the predictions made at the beginning of the season that the public, surfeited with war news, would not respond to any entertainment which reflected any phase or condition of war. J. Hartley Manners's "Out There," which showed how philosophically certain individuals react under the influence and inspiration of the present war, won success by the vivid humanness of its characterization and the appealing representa-

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WILL THE WAR HIT THE PICTURE THEATER?

New York Exchange Men Believe That Any Depression Will Be Only Temporary—Hope for a Record Summer's Business—Representatives of Largest Concerns Give Opinions on Prevailing Conditions—Cool Weather a Factor in Delaying Spring Decline in Audiences

Will the war hit the motion picture theaters? The heads of the various film exchange systems are singularly optimistic. Several of them, indeed, believe that the coming Summer will be a record one among motion picture houses.

At most of the exchange offices a decrease in business has been reported by house managers. Where exchange men directly attribute this decrease to the war an opinion is expressed that the slump is but temporary, a passing hysterical panic due to dwindle away as soon as wartime conditions readjust themselves. One exchange head was frank in saying that the high cost of living had been hitting business for months. Another exchange chief declares that the fear of a repetition of last year's infantile paralysis epidemic has already caused a drop in attendance.

Expect New Patrons

The theory that the war will add new patrons from the ranks of regular theatergoers seems general. Exchanges and producers, it is clear, are counting strongly upon this belief. Amusement seekers will no longer spend two dollars for an evening's entertainment, they argue, pointing to statistics from Canada and England. Moreover, they declare that their study of present conditions in the legitimate houses of New York shows a heavy falling off of business. This business, they say, will turn to the picture houses.

It is exceedingly difficult to gauge conditions. The unusual weather for the month of May—bleak and cold—has been a big aid to the exhibitor. The usual Spring slump in business had not started at the moment this article was written. Indeed, all things considered, the weather seems, in the main, to have been balancing the war decrease in business. In other words, instead of the heavy Spring slump, the picture theaters have suffered the lesser war decrease.

If a panic comes, all the exchange men are against any cut in program. This is, of course, natural from their business standpoint. They argue that to reduce "the show" would be suicidal. Several of them report a general increase in admission prices.

Increase in Admission Prices

Whether this increase in admission is advisable seems to be a matter of divided opinion. Exchange men are of varying opinion. However, it is clear that house managers are shoving up prices from five to ten cents all over Greater New York.

George Balsdon, New York exchange manager of the Greater Vitagraph, does not believe that a depression is possible. "I do not believe that the war is cutting into motion picture theater business," he declares, "or that it will affect it later to any extent. The Summer always means a falling away in attendance and many theaters close for the warm months. Some managers—in the excitement of wartime—are likely to attribute the usual Summer decrease to the war. I see no reason why the tendency towards economy should hurt the motion picture house. On the contrary, it should aid."

"What would you advise, in the event of a slump?" was asked.

"The situation is up to the exhibitor. I know his position. I have been an exhibitor myself. I would, if I were in his place, try to bolster up business. I would work up special features, do everything I could to attract patrons. There are a thousand angles to hit—most of them without adding to the expense bills. Try Dickens weeks, Shakespeare weeks, give over a week to certain stars, another week to a certain company—I might say Vitagraph—advertise, plug, work hard. Many exhibitors quit when the game turns against them. That's the time to use brains and ingenuity. Put up a fight."

From Two Standpoints

We found L. F. Guimond, chief of the New York branch of the Triangle Distribution Corporation more pessimistic. "I can see the situation from the standpoint of the exchange man and the theater owner," he said. "I have a theater at Monticello. I have talked with my managers. As far as I can find, any business slump in the various theaters is due to the fear in the popular mind of another paralysis epidemic. I find this reported from many districts.

"Then, of course, there is the usual warm weather slump, about due at this time. Most everyone likes to be out doors these days. I cannot see that the motion picture theaters will be seriously hit by the war. The proposed ticket tax would hurt to an extent. But the war will bring economy and, with it, patrons who have always avoided the pictures for more expensive amusements. I see the film theaters benefited by the war."

"But if theaters should be hit, what then?" Mr. Guimond was asked.

"The exhibitor must learn to protect himself," he replied. "There is too much under-cutting of the other fellow. Exhibitors must organize and raise prices in that event—and stick together on the raise. I realize the obstacles in the way of solid organization. The business is young. Many theater owners have no real interest in the business. They are in the game as a speculation.

"But, if a slump comes, the exhibitor will have to do just what the grocer and butcher are doing—raise his prices to meet conditions and expenditures."

Like the Stock Market

George J. Schaefer, manager of the New York exchange of the World Film Corporation, considers a business decrease due to the war as a possible development. "I compare the present situation to the stock market," he says. "When war was declared the bottom fell out of the market. The hysterical element was in a panic to get its money out. But this element soon returned with its money.

"It is the same way with the motion picture audiences. It is human nature, I am afraid, to look at the disastrous side of a situation. Some of the patrons of film theaters, in a mild panic of fear and economy, have already curbed their expenditures. But they will return later, as conditions readjust themselves.

"Business has fallen off a bit in the New York picture theaters. This cannot be attributed to the usual Summer slump. The weather during May has aided the exhibitor. Indeed, I believe the average for May has been higher—even with any war depression considered—than any May for some years. The weather has more than balanced things.

"I find that conditions in Canada were similar. At the outbreak of the war business fell away to a marked extent. But the theaters across the border are now doing a wonderful business.

"The draft will aid rather than hurt business. The friends and relatives of the drafted will turn to pictures to soften their loneliness. The huge amount of money loaned by the United States but spent right here in the buying of munitions and food means that millions of dollars formerly lying in idleness will now begin to sift through American life. I look for a period of singular business prosperity. I believe that bankers and business men are right now counting upon this very development.

Stick to Business

"If a real slump should come this Summer—and I do not look for one—my one word of advice to the exhibitor is to 'Stick!' I do not advise a raise in prices and, of course, any program cut would be dangerous. The flurry of panic, if it comes, will soon pass. The exhibitor must weather conditions.

Rudolph Knopfle, assistant New York exchange manager of the Fox Film Corporation, does not believe that theaters have felt the war. "We are in close touch with the exhibitors and, thus far, find no perceptible decrease in business due to the war," he said in reply to our querry. "People aren't going away to the mountains or the beach resorts yet, due to the weather, and, too, they are not visiting Coney Island or the nearby places. So they are still going to the pictures and the New York houses haven't felt the usual Spring slump yet."

Mr. Knopfle reports that rising cost of food and necessities has been hurting attendance for some time. "I have found for months," he says, "that many managers report a decrease in the number of visits from their patrons. Where a patron came with his family three times a week he now comes but once. The high cost of living is responsible. Potatoes are cutting into the average family's amusement fund.

"If a slump comes, now that the draft is upon us, I look for the weather to hold until a readjustment in conditions comes about. I don't think it is advisable to raise the price scale. The American family has a big enough problem to meet its grocery bill."

Meeting Local Problems

Charles King, assistant manager of the New York Metro exchange, says each exhibitor must meet his local problem individually. "I find that house managers report some falling off in business," he says. "It is difficult to get at the basic facts. In many cases we discover the pessimistic reports to be unfounded upon investigation.

"We are looking ahead optimistically. The Federal attitude in regard to the industry has encouraged us. The ticket tax will not hurt the exhibitor. Patrons will consider payment of the additional few cents a patriotic duty.

"Take Canada as a criterion. There business, with the war in its third year, is good. I understand that a number of exhibitors in Greater New York are raising prices. Many theaters report an increase from 10 to 15 cents, and some from 15 to 25 cents.

"It is difficult to give general advice to the exhibitor. The situation can only be met independently. I can only say

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White

WILLIAM COLLIER.
Still Telling "Nothing But the Truth."

DOUGLAS FAIRBANKS ENTERTAINS THEATRICAL MEN.
Marc Klaw (Second from Right), Harry Bissing, and Charles Pike.

SMALL PICTURE THEATERS EXEMPT

Senate Votes to Tax Houses Charging More Than Twenty-five Cents Admission—Changes Benefit Traveling Companies

WASHINGTON, D. C. (*Special*).—When the Senate Finance Committee adjourned June 1 it had been decided by a vote of 7 to 6 to amend the proposed war revenue tax on amusement tickets to exclude all motion picture theaters charging an admission price of 25 cents or less. The remainder of the tax as it applies to theaters, circuses, ball games, and other amusements probably will not be altered. This move by the Senate committee, in combination with the probable exemption of films from a special taxation, is regarded as an important victory for the motion picture interests that for a time were menaced by a burden too heavy for the industry to carry at present.

A tax was tentatively fixed upon tickets for moving picture shows, the rate being 5 per cent. where the price was more than 25 cents. This would exempt all the popular price houses. The committee had already tentatively agreed to a 5 per cent. tax on all other theatrical tickets. The yield from the amusement tax as it stands will be about $4,000,000.

What is regarded by those theatrical managers with traveling enterprises as a distinct modification of the tax burden which they will be compelled to share was the reduction made in the transportation levy. As originally drawn up by the House, the bill provided for a tax of 10 per cent. of the amount paid for transportation of persons by rail or water within the United States, not including the amount paid for commutation or season tickets for trips less than thirty miles or for transportation the fare for which does not exceed 25 cents and a tax of 10 per cent. of the amount paid for seats, berths, and staterooms in parlor cars, sleeping cars, or on vessels. The Senate committee reduced these 10 per cent. taxes to 5 per cent. By this change $35,000,000 was cut from the bill.

"FURS AND FRILLS"

Arthur Hammerstein announces his first production for next season, "Furs and Frills," a musical comedy in two acts by Edward Clark, with music by Rudolf Frial. Mr. Hammerstein has engaged Ernest Torrence.

LAWRENCE GROSSMITH AND VIVIAN WESSELL,
Two Principals in the Popular "Love o' Mike."

OPERETTA AT 44TH STREET

Oscar Straus's latest operetta, "The Beautiful Unknown," will be presented by the Shuberts at the Forty-fourth Street Theater June 18. This is the first work by the composer of "The Chocolate Soldier" to be heard in New York in several years. The opera is in three acts, and the book and lyrics have been written by Edgar Smith and Edward A. Paulton. The production is being staged under the personal direction of J. J. Shubert and the ensembles and dance numbers are being arranged by Allen K. Foster of the Winter Garden staff. Additional musical numbers are being supplied by Sigmund Romberg. The cast includes Charles Purcell, Frances Demarest, Vivienne Segal, Maude Odell, Charles Judels, Charles McNaughton, Ned Monroe, Horace Sinclair, Arthur Geary, Doris Marvin, and Grace Daniels.

(c) Ira Hill.
GRACE LA RUE.
A Star of "Hitchy Koo."

WILL THE WAR HIT THE PICTURE THEATERS?

(*Continued from page 4*)

that the exhibitor must use his brain and face his problem."

Sydney Samson, assistant New York Universal exchange manager, was probably the most optimistic of all the exchange men we visited. "The Universal program is so varied, there are so many subjects, that we can take care of business, regardless of conditions. We have high class productions if exhibitors wish them and we can furnish cheaper ones if they feel a business depression.

"We find that the consensus of opinion is that people will flock to the theaters now more than ever before. They will seek mental relaxation—to escape war conversation and the realities of wartime. This has been proven in Europe and Canada.

"The draft percentage will be so small that any resultant depression will hardly be noticeable. We are looking ahead to a big Summer. Indeed, as far as future orders go, there is every indication of one of the most prosperous seasons in the history of Universal."

Conditions Merely Normal

Arthur Abeles, New York exchange manager for Pathe, was frank in discussing conditions. "I have found no falling off in theater attendance directly due to the war," he said, in reply to our questions. "This is the time of the year when a depression always comes. Theater managers are on the fence. The closed house proprietors are wondering whether they can run through the Summer, or just when they must close, while the airdome owners aren't sure when they can open. June always finds the business easily balanced again.

"I have received no complaints of a war depression thus far. About a year and a half ago we received reports of a falling off in business from the poorer sections; certain parts of Brooklyn, particularly around the navy yard, and in Hoboken. In most instances this falling off in business was due to excess prosperity. Men were working in three shifts around the navy yard and water front, and many of them were taking advantage of the chance to work in two of them. They slept the third and, naturally, did not attend the theaters with their families as formerly.

"I don't anticipate a slump in business, although, of course, it is impossible to judge the situation. The draft, with its withdrawal of millions of men from business and home, may cause a percentage of mothers and wives to remain away. Still the situation is impossible of analysis yet.

"I have been told that the high cost of living has been cutting attendance; not by eliminating patrons, but by cutting down the number of times they visit the theater. This is probably very true.

"How should the exhibitor face a slump, if it comes? I don't suggest that he raise prices. I do, however, advise that he improve and strengthen his show. By the way, I have been noting a tremendous increased demand for the news reel. I should, judging from this, advise managers to make the animated newspaper a vital link in their programs. Keep your show topical and up to the minute. When our boys get to France there's going to be a mighty big demand for pictures of them fighting on foreign soil."

We found this remarkable demand for the news reel expressed by other exchange men. Universal reports an unprecedented demand for the animated weekly.

FREDERICK JAMES SMITH

CLASSIFYING MANAGERS

Hearing on Employment Agency Bill Before Governor Whitman

ALBANY, N. Y. (*Special*).—The bill which proposes to define the term theatrical employment agency, now in the hands of Governor Whitman for consideration, was the subject of a public hearing before the Governor at the Executive Chamber, Wednesday, June 6.

The bill was introduced by Senator J. Henry Walters, of Syracuse, and its purpose is to relieve theatrical proprietors and managers from being classed with those usually referred to as "theatrical employment agents." The Walters bill defines the term clearly by providing that a "theatrical employment agency" shall not include the business of managing theatrical entertainments, exhibitions or performances, or the artists, or the attractions constituting the same where such business only incidentally involves the seeking of employment.

If the Governor decides to approve this bill after his hearing on the subject it will be placed on the statute books of the State of New York.

MARGARET ANGLIN'S PLAYS

Margaret Anglin has acquired the dramatic rights to Emerson Hough's new novel, "The Broken Gate"; also a play by Hulbert Footner, entitled "Getters and Givers," and a comedy called "The Pot o' Shamrock," by another well-known author. All three will be produced out of town in September and Miss Anglin will open her season in New York in late October. The Greek classics, in conjunction with Walter Damrosch and the New York Symphony Orchestra, will be offered in January.

DOROTHY DICKSON,
Dancer in Ziegfeld's "Follies."

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THEATRICAL SEASON OF 1916-1917

THE summary of the theatrical season of 1916-17, published on other pages of this issue, indicates that, despite occasional talk of adverse conditions, theatrical managers, in so far as they have catered to large communities, have not fared at all badly. Concerning the fate of road companies there is a less cheerful tale to tell. It has been so for a number of years now, and no one looks for an immediate change.

A significant fact of the past winter was the increase in the number of independent producers, men who secured sufficient capital to launch one or more plays without relying on the large producing concerns. These free lance managers were to a degree responsible for the greater number of plays offered to New York audiences, 173 in all, an advance of 23 over the preceding year. There is little variation in the percentage of failures.

In an artistic way, students of dramatic tendencies in this country may find material for thought in the sudden vogue of one-act plays and the spread of the little theater movement in New York. It is also worth noting that organizations such as the Washington Square Players have prospered on their merits.

HOPE SPRINGS ETERNAL, ETC.

WHAT'S this that they are telling us—that a big spectacular redivivus is to "rediv" next week in this city (June 12 is the date), and that there is to be no chance for the speculator; that all seats will be sold at the box office, and that any mail order that comes in will be subjected to the analyses of a specially equipped clerical force that will, by holding the order up to the light, electric or solar, be able to tell whether it is an order from a speculator or a "real" purchaser.

Such is the announcement. Well, we can now believe that the end of the European war is in sight; that the pale empress of the night—that's what they called the moon when we were twenty-one—gets its sickly cast from an overfeed of emerald cheese; that the tout on the race track can tell the winning horse before it gets its send-off, and a long list of things hitherto put among the impossible.

This does not imply that the producer is not honest in his intentions. If he succeeds there is a green field for him "beyond the swelling flood." It will pay to sit up and wait and watch for the outcome.

OSCAR THE UNBEATABLE

GLADLY does the MIRROR believe that its congratulations to OSCAR HAMMERSTEIN will meet with a sincere amen from the profession. Ours not to ask how the only OSCAR became enmeshed in the tangle of bankruptcy. Putting memory to the acid test we cannot recall the time when this manager and militant impresario was not putting in a big part of his time with his lawyers here and in London. We do know that, some years ago, it was the custom of night editors of this city to ask at the last moment before going to press if there was any news about OSCAR HAMMERSTEIN being in trouble. And we distinctly recall that in any new litigation in which he was involved in which he got the worst of it, the succeeding day was ushered in with the announcement that OSCAR HAMMERSTEIN was again on top with a more stupendous proposition.

The grass never had a chance to grow where OSCAR HAMMERSTEIN was in action. No cloud ever cast a shadow across his path that was not followed by a flash of sunburst which showed him right side up and smiling. The expression, "Happy as a clam," became obsolete when OSCAR HAMMERSTEIN was managing or directing.

As an evidence of the faith which the profession had in him, there never was a day, even when his hands and feet were tied, when OSCAR HAMMERSTEIN could not get a hearing from anybody who was interested in any amusement scheme—the bigger the scheme, the keener the interest. In this respect he had "JACK" HAVERLY, master in minstrelsy, "lashed to the mast." There are men living to-day who remember the long line of promoters that waited in front of any place where HAVERLY was stopping, to offer him all there was in sight, or all that was expected to spring up.

It was a little over a year ago that OSCAR HAMMERSTEIN was put into involuntary bankruptcy. It was only a few days ago that he was granted a discharge. So in the season closing, while many of the participants are waiting to know where they are to come out, OSCAR HAMMERSTEIN arises, still serene and unscorched. The sacred bird which came out of Arabia every 500 years to Heliopolis, where it burned itself on the altar and rose again from its ashes young and radiantly beautiful, hasn't a feather to plume as compared with OSCAR HAMMERSTEIN.

HEARD ON THE RIALTO

HOW ABOUT IT?

A new stage season will soon begin;
  Actors are busily signing up;
But what unrest we shall all be in
  If they don't state how they're lining up.
Is Fields for certain a Cent'ry star?
  Will the new dramatist have his day?
Will the world conflict be felt afar?
  How do the signs point along Broadway?

It's the desire of every man
  To save his season from direst woe—
Just what, pray, is Arnold Daly's plan?
  Will he continue with Be-lasco?
Will Ibsen renew his ancient vogue?
  Clare Kummer write still another play?
Will Willard Mack present us a rogue?
  Who'll outwit Holmes in a clever way?

Will critics young still talk of Siddons,
  Kean—other stars of an elder day?
Will we still hear the drama 'mid tons
  Of dynamite bombs along Broadway?
Will Davies, Jones and J. M. Barrie
  Seek a retreat in our stage's fold?
Will shy managers be as wary
  Of plays of truly Teutonic mould?

They say that Wodehouse is quite busy
  Shaping out lyrics for seven shows.
But what of Harry B. Smith; is he
  Taking only a parental pose?
Kern, no doubt, will have some fresh ditties
  Concerning flowers or the skies above.
No more Lehar? A thousand pities!
  How many songs will there be of love? L. R. R.

SOME SUPERLATIVE DISTINCTIONS OF THE SEASON

The most significant feature: The presentation on Broadway of negro actors in plays of negro life.

The most popular play: "Turn to the Right."

The most unusual event: Three weeks' capacity attendance at "Ghosts."

The best curtain speech: Arnold Daly at the premiere of "The Very Minute."

The most popular songs: 1, "Poor Butterfly"; 2, "Pack Up Your Troubles in Your Old Kit Bag"; 3, "Throw Me a Rose."

The best press story from the standpoints of human interest and space obtained in the papers: The conquest of New York by the "Alaskan Queen."

Alan Dale has signed peace terms with the *American* and regained his lost province of dramatic criticism on that paper. The theatrical world rubbed its eyes before going to bed on Monday night of last week, for on the dramatic page of Tuesday's *American* appeared a review of a play under the name of Alan Dale.

Following a service of many years on the *American*, Mr. Dale severed his connection with the paper three seasons ago because of a reported misunderstanding with the business management over certain new policies that had been instituted. Since then he has been contributing reviews of plays and articles upon the stage to various magazines and newspaper syndicates.

Upon the date of Mr. Dale's return comes the retirement of Alexander Woollcott as dramatic critic of the *Times*. Mr. Woollcott has joined the medical corps of the regular army and will shortly sail for France. In the meantime Brock Pemberton, who has been serving the *Times* as theatrical reporter for a long period, will take Mr. Woollcott's place as dramatic critic.

PROSPERITY MARKS THE SEASON OF 1916-17

(*Continued from page 3*)

tion given the leading role by Laurette Taylor, "Lilac Time," a war play, which Jane Cowl, in collaboration with Jane Murfin, wrote for herself, has attracted large audiences, and "Arms and the Girl," by Grant Stewart and Robert Baker, proved an amusing early-season comedy by reason of certain unique situations arising out of the law of "military necessity."

Washington Square Players have demonstrated that they can maintain an artistic season without glancing too anxiously in the direction of the box-office. Despite the commercial influence of their environment, they continue to make an increasingly effective protest against the conventiality of the Broadway stage. During the season they have presented five programs of short plays, in which "Plots and Playwrights," a satire upon New York standards of play-making, by Edward Massey, and "Bushido," a gripping and exotic tragedy, adapted from the Japanese, proved most satisfying.

The Little Theater movement, launched a few years ago, gives evidence of sweeping the entire country. Today it is doubtful if there exists a town on the routes of the Broadway companies that does not possess one or more "little theaters." The establishment and development of this comparatively recent phase of theatrical enterprise owes inspiration to the desire of playgoers for drama expression free of the banality and standardization of Broadway. Here in New York the "little theater" idea has been best represented during the past year by Stuart Walker's Portmanteau Players, the Neighborhood Playhouse, the Provincetown Players, and Butler Davenport's Bramhall Playhouse.

New Talent Scarce

Because of the unproductiveness of the foreign play markets a great opportunity was offered to budding dramatists. Of this, however, they failed to take any signal advantage, and we find the producers, relying chiefly, as heretofore, upon established playwrights. Of the new dramatists Clare Kummer and Lord Dunsany (an experienced author, though new to our stage) were the most conspicuously successful. Other new dramatists include Jane Cowl and Jane Murfin, authors of "Lilac Time." Maude Fulton, who gives excellent promise with "The Brat," a character study somewhat suggestive of "Peg o' My Heart," in which she is playing the leading role; H. Austin Adams, whose symbolical drama,

Campbell Studios.
GYPSY O'BRIEN,
In New Play, "Eve's Daughter."

"'Ception Shoals," dealing with the awakening of love in a girl deprived of companionship, furnished Nazimova with an opportunity for an emotional performance of fine restraint, and John Meehan, author of "The Very Minute," a psychological study of a dipsomaniac, which David Belasco produced.

Of the established American playwrights, Bayard Veiller, Eugene Walter, Jules Eckert Goodman, A. E. Thomas, Winchell Smith, Avery Hopwood, Rida Johnson Young, George Broadhurst, Max Marcin, Margaret Mayo, Roi Cooper Megrue, Langdon Mitchell, Rachel Crothers and Frederic and Fanny Locke Halton were represented in more or less successful degree. In the field of melodrama "The 13th Chair," by Mr. Veiller; "The Knife," by Mr. Walter, and "The Man Who Came Back," by Mr. Goodman, were the most effective entertainments. All showed excellent craftsmanship in the construction of tense and thrilling scenes, and in characterization of a definite and human quality. A. E. Thomas contributed a prettily sentimental comedy in "Come Out of the Kitchen."

Plays Worth a Fortune

Winchell Smith's "Turn to the Right" and his earlier effort, "The Boomerang," are rapidly making him the most plutocratic of playwrights. Avery Hopwood again "skated on thin ice" in "Our Little Wife," but the steel he wore proved a trifle dull for purposes of success. Rida Johnson Young provided an entertaining mystery comedy in "Captain Kidd, Jr.," and demonstrated also that she could turn out a humorous and logical musical comedy book in "Her Soldier Boy." George Broadhurst gave two plays, "Fast and Grow Fat," and "Rich Man, Poor Man," to the season, but neither gained any substantial place in the year's achievements.

Max Marcin reaped a golden harvest for several months with his "crook" melodrama, "Cheating Cheaters." Margaret Mayo's participation took the form of rewriting a farce of lies and lingerie, called "His Bridal Night." Roi Cooper Megrue was represented by "Seven Chances," a comedy freshly written upon an old idea, and "Under Sentence," a prison reform play, in which he collaborated with Irwin Cobb. Langdon Mitchell made a skillful, though rather undramatic, adaptation of Thackeray's "Pendennis" for the use of John Drew. Rachel Crothers lent her hand to the dramatization of Louise Forrsland's novel, "Old Lady 31," and the Hattons wrote in "Upstairs and Down," a satirical comedy of irresponsible life in the society world.

Such familiar names in the American playwrights' column as Augustus Thomas, Edward Sheldon, Eleanor Gates, George M. Cohan, Edgar Selwyn, and Louis K. Anspacher found no place in this season's representation.

The English Dramatists

Of the English dramatists, Shaw, Barrie and Galsworthy continued to hold their places in the American sun. Shaw was represented by "Getting Married," which William Faversham produced for a successful run, and "The Great Katherine," a delightful skit which was included in Gertrude Kingston's repertory. Barrie's "A Kiss for Cinderella" won the familiar but appropriate praise of "charmingly whimsical" that is bestowed upon all—well, nearly all—of his works. Galsworthy's "The Fugitive," a drama concerned with the injustices of the English divorce laws, suffered in its interpretation. Less notable authors who gained new hearings in New York were W. Somerset Maughan with "Caroline" and "Our Betters"; Horace Annesley Vachell with "The Lodger" and "The Case of Lady Camber"; Granville Barker with "The Morris Dance"; Violet Pearn with "Hush," and Edward Knoblock with "Paganini."

The only representation of Teutonic authorship was "The Master." Hermann Bahr's biting satire upon domestic intrigue, in which Arnold Daly appeared, and "The Poor Fool," a one-act drama, also by Bahr, which the Washington Square Players produced.

Musical Works and Revivals

Twenty-five musical plays were presented during the season, ranging in style from the Hungarian operetta such as "Miss Springtime," to the so-called "intimate" musical comedy of which "Oh! Boy" and "Love o' Mike" are conspicuous examples.

There were twenty-seven revivals staged, of which seven were included in the classic repertory of Robert B. Mantell. Among the most successful of the season's revivals were "The Music Master," in which David Warfield appeared for 166 performances; "The Yellow Jacket," J. Harry Benrimo and George Hazleton's Oriental play which made a belated return to New York after continental triumphs and ran for 130 performances, and William Vaughn Moody's "The Great Divide," which Henry Miller presented with himself in his original role of Stephen Ghent.

The past season must include among its important developments the agreement recently reached between actors and managers over a uniform contract, and the ready response which theatrical managers and players gave to all calls in behalf of charitable or patriotic enterprises.

Performances of Merit

Among the players whose performances stand out as artistically noteworthy may be mentioned: Donald Gallaher in "The Silent Witness," Tom Powers in "Mr. Lazarus," Paul Clerget in "Pierrot the Prodigal," Fay Bainter in "Arms and the Girl," and "The Willow Tree," May Galyer and Emma Dunn in "Old Lady 31," Lola Fisher in "Good Gracious Annabelle," Jose Reuben in "Bushido" and "Ghosts," Margaret Wycherly in "The 13th Chair," Lynn Fontaine in "The Harp of Life," McKay Morris of the Portmanteau Players; Nazimova in "'Ception Shoals," Beryl Mercer in "The Lodger," and "The Old Lady Shows Her Medals," Laurette Taylor in "Out There," O. P. Heggie in "Magic," Louis Bennison in "Johnny Get Your Gun." Rose Coghlan and Roland Squire in "Our Betters," Opal Cooper in "The Rider of Dreams," Eileen Huban in "Grasshopper," Arnold Daly in "The Very Minute," John and Lionel Barrymore in "Peter Ibbetson."

LOUIS R. REID.

RECORD OF THE SEASON

June 22—Passing Show of 1916 (Winter Garden), 157 times. Mus.
July 31—Coat Tales (Cort), 24 times. Farce.
Aug. 8—Seven Chances (Cohan and Belasco), 153 times. Com.
Aug. 9—Cheating Cheaters (Eltinge), 292 times. Melo.
Aug. 10—The Silent Witness (Longacre and Fulton), 51 times. Dr.
Aug. 10—Yvette (Thirty-ninth Street), 1 time. Mus.

(*Continued on page 11*)

ETHEL BARRYMORE.
In "The Twelve Pound Look."

STRINDBERG PLAYLET

"Pariah" Is Introduced by Washington Square Players in Summer Bill

While most of our theatrical producers are turning their attention to the highest sort of Summer frivolity, the Washington Square Players at the Comedy Theater delve into psychological analysis with Arthur Strindberg's "Pariah" as the central feature of a post-season bill, including revivals of Lawrence Langner's "Another Way Out" and Edward Massey's "Plots and Playwrights." The new program was presented May 28.

"Pariah" is a grim little playlet, translated from the Swedish by Edith and Warner Oland and first produced here several years ago at the Berkeley Lyceum. Of physical action there is virtually none, but there is an intense, if somewhat morbid, interest in following the mental conflict of the two men brought together in a farm house in Sweden. One is a murderer, an archæologist of high intelligence; the other a forger, who is easily dominated by the superior mentality of his companion. Bit by bit the archaeologist drags from the forger an admission of his guilt and uncontrollable confessions of weakness. The conflict in character is between a clear conscience, despite a serious crime, and the cowardly nature of the outcast, who cringes before the world. The two characters in the play are well presented by Ralph L. Roeder and Arthur E. Hohl.

"Another Way Out" and "Plots and Playwrights" continue to be highly diverting entertainment.

RITER'S FIRST PLAY

"Romance and Arabella" to Be Produced This Month

Joseph Riter assembled for rehearsal last week a company to present William Hurlbut's new comedy entitled "Romance and Arabella," which will be produced out of town, late in June. The company includes Laura Hope Crews, Lizzie Hudson Collier, Alice Augarde Butler, Jennie La Mont, Virginia Chauvenet, Henry Stanford, Donald Gallaher, Harry Ashford, Frank Connor, Alfred Lunt, Harold Christie, Henry Warwick, and Harry Blaising. The play will be staged by George Foster Platt. "Romance and Arabella" will be Mr. Riter's first production since the dissolution of the firm of Corey and Riter.

CAMPAIGN FOR LIBERTY BOND SALES

Theatrical and Motion Picture Men Unite in Effort to Increase Circulation of Government Loan

One of the most vigorous and widespread campaigns in the history of the amusement world in this country is supplying impetus to the Liberty Loan Bond campaign. Results, both in furthering interest and cash receipts, are being shown every day. During this week, Liberty Loan Week, all the theaters in New York and throughout the country, with practically no exceptions, are in some way assisting in the work of appealing to the public, whereas members of the profession, individually, are doing all in their power to further the subscriptions.

Theatrical Men Meet

One of the most important occasions last week was the conference of the owners and representatives of the leading theaters with the central Liberty Loan Committee, held in the offices of Daniel Frohman. It concerned the plans for the bond campaign. Among those represented at the meeting were E. F. Albee, Keith Circuit and United Booking Offices; Marcus Loew, the Loew Circuit; Daniel Frohman, representing Klaw and Erlanger; Frank J. Wilstach, for the Shuberts; John Pollock, representing the Orpheum Circuit and Martin Beck; Howard Kyle, representing the Actors' Equity Association; Al. Strassman, for Smith and Golden; Lew Wiswell, for Commodore Henry W. Savage; Sol. Bloom, representing many millions invested in theatrical properties; Julius Tannen, for the National Vaudeville Artists, Inc., with 7,000 members; Charles Emerson Cook and Walter J. Kingsley, for the theatrical press agents; Edward Goodman, of the Washington Square Players, representing the independent and "little" theaters; Fred McCloy, for burlesque, and many others.

Lee Oiwell and Brooks Leavitt, from the Liberty Loan Committee, addressed the meeting and then called for suggestions. The managers were enthusiastic and within an hour after they had adjourned the work of linking up the theaters of the United States into a bond selling circuit was under way. The gathering took in all forms of the stage, legitimate vaudeville and burlesque, but did not include motion pictures as that industry has a special committee of its own to look after the work of spreading the propaganda.

Speakers Are Appointed

It was decided at the meeting to appoint speakers to exhort the public at every performance this week. The speakers, so far as possible, who are doing the work are prominent members of the casts, but where it is found to be impracticable, the central committee has supplied others to address the audiences. In many theaters a salesman is stationed in the lobby to sell the bonds.

Complying with the request of the committee, the Shuberts arranged that the message explaining the nature of the loan and written by Brooks Leavitt be read at their New York theaters by the following stars: Robert Edeson of "The Knife" company, at the Bijou; Lawrence Grossmith of the "Love o' Mike" company, at the Maxine Elliott Theater; DeWolf Hopper at the Winter Garden; Jack Barrymore of the "Peter Ibbetson" company, at the Republic; Robert Emmett Keane of the "His Little Widows" company, at the Astor; Carl McCullough of the "You're in Love" company, at the Casino.

At a special meeting of the Chicago Managers' Association held last week it was voted to immediately start raising the necessary amount to buy $100,000 worth of bonds.

Picture Men Active

Of equal import is the work being done by the motion picture interests, principally under the guidance of the National Association of the Motion Picture Industry. This organization has effected the running of trailers appealing to the public to subscribe, to be pasted on one film for use once at every performance. Where the trailers are not used, and often accompanying them are slides spreading the same propaganda.

A plan, not yet definitely agreed upon, was suggested by Frank Hall, a prominent exhibitor of Newark, N. J., to raffle a $50 bond every day during a given week in all the 16,000 theaters in the country, which he states will raise at least $20,000,000. This scheme is to append a coupon to each ticket to be paid for by a slight advance on the admission rates.

Already two of the largest producing firms, Famous Players-Lasky and Vitagraph, have announced that their employes have purchased large blocks of bonds to be paid for on a weekly basis, and it is evidently only a question of time when other concerns will subscribe for their staffs.

White, N. Y.

GEORGE HOWELL AND EFFINGHAM PINTO.
As They Will Appear in the Coming Lambs' Gambol.

JULIA ARTHUR FOR ANOTHER WEEK

Patriotic Spectacle Again Heads Palace Bill—"For Sale, a Ford," Is Amusing Sketch

The enthusiasm with which "Liberty Aflame," the patriotic spectacle starring Julia Arthur, was received last week at the Palace Theater, warranted the management of the house in holding it over for a second week as the headline attraction on a program of unusual length and interest. It is the sort of variety offering that will bear seeing a second time and its appeal in regard to the present day conditions will be all the more effective. The act was written by Roland Burke Hennessy.

Conroy and LeMaire return to vaudeville this week at the Palace in an act called "For Sale, a Ford," one of the most amusing of their offerings during a long career. Another bright spot on the bill is contributed by Florence Moore and her brother Frank. Langdon McCormick's scenic offering, "The Forest Fire," done in three scenes and a tableau, has a prominent place on the program and the ever popular Harry Carroll, the youthful song writer, pleased a large audience on Monday afternoon in his pianologue that includes, principally, the playing and singing of his own songs. The balance of the bill consists of Milo, Shaw and Seabury and Meehan's Dogs.

FRIARS' TICKET ELECTED

At the annual election of officers of the Friars' Club on June 1, the regular ticket, headed by George M. Cohan, was elected to office by one of the largest votes ever cast in that organization. The only independent candidate, Richard J. Hatzel, who ran for treasurer, was defeated.

The successful candidates were: George M. Cohan, abbot; John H. Gleason, dean; Robert Campbell, secretary, and Walter C. Jordan, treasurer. Irving Berlin, Channing Pollock, Ralph Trier, Edwin G. Burns, D. Frank Dodge and Frank Tinney were elected governors for a term of two years.

COMEDY BY MRS. FLEXNER

A new comedy, entitled "Proving an Alibi," by Mrs. Anne Crawford Flexner, who adapted "Mrs. Wiggs of the Cabbage Patch" for the stage, will be presented by the Shuberts in Albany June 18. The production will be seen for the first three days of that week, in Albany, and will finish the week in New Haven.

An entertainment and luncheon on June 2 marked the fifteenth anniversary of the opening of the Actors' Fund Home in Staten Island. A large crowd, which included the officers of the organization, was present.

THE BROADWAY TIME TABLE

FOR WEEK ENDING JUNE 9TH

Theater	Play	Date of Production	Number of Performances
Astor	His Little Widows	April 30	48
Bijou	The Knife	April 12	68
Casino	You're in Love	Feb. 6	146
Cohan	Redemption (film)	May 20	41
Cohan and Harris	Hitchy-Koo	June 7	4
Comedy	Washington Square Players	Aug. 30	328
Cort	Up-stairs and Down	Sept. 25	303
Criterion	Christus (film)	April 30	83
Empire	The Barrie Playlets	May 14	32
48th Street	The 13th Chair	Nov. 20	237
Fulton	Pals First	Feb. 26	120
Gaiety	Turn to the Right	Aug. 17	347
Harris	Lilac Time	Feb. 6	145
Hudson	Our Betters	Mar. 12	104
Liberty	The Submarine Eye (film)	May 27	27
Longacre	Nothing But The Truth	Sept. 14	315
Lyric	One Law for Both (film)	May 13	56
Manhattan	When Johnny Comes Marching Home (rev.)	May 7	40
Maxine Elliott	Love o' Mike	Jan. 15	171
Morosco	The Brat	Mar. 5	112
Playhouse	The Man Who Came Back	Sept. 2	345
Princess	Oh, Boy	Feb. 19	128
Republic	Peter Ibbetson	April 18	62
Winter Garden	The Passing Show of 1917	April 26	58

CROP OF NEW COMPANIES STILL LARGE

One Week Brings Seventeen Incorporations of Amusement Enterprises in New York State

ALBANY, N. Y. (*Special*).—Articles of incorporation for seventeen new amusement enterprises having a total capitalization of $723,600 were filed with the Secretary of State the past week.

Milton R. Lowenthal, Maurice F. Tobias and Arthur Blumenkrohn of New York city are the principal stockholders of the Lois Meredith Pictures, Inc., the Irving Cummings Company, and the Superlative Corporation. The three concerns are organized to engage in a general motion picture business.

The list includes the Walter J. Plimmer Agency of New York city, which will arrange for the booking of theatrical photoplays and other amusement attractions. The Manhattan Studios, with a capital of $120,000 has been granted a charter by the State.

The new companies are as follows:

The Manhattan Studios, Inc., New York city. To engage in a general motion picture business and conduct restaurants. Capital, $120,000. Directors: H. G. Hamilton, M. E. Casey, and Lee J. Perrin, 60 Wall Street, New York city.

Walter J. Plimmer Agency, New York city. To book, promote, manage, theatrical, photoplays, and other attractions. Capital, $2,000. Directors: Walter J. Plimmer, Rose A. Plimmer, and Isaac Miller, 83 Seventy-third Street, Brooklyn, N. Y.

Lyric Light Opera Company of New York. To provide for the productions of musical and dramatic attractions. Capital, $1,000. Directors: Paul Gulick, William N. Royster, and I. Wiener, 355 West Fifty-fifth Street, New York city.

Raf Film Laboratories, Yonkers, N. Y. Motion pictures, vaudeville and general photographic business. Capital, $50,000. Directors: Benjamin P. Rideing, William J. Auchterlonie, and Abraham P. Furman, 375 Central Park West, New York city.

Preparedness Extension Bureau, New York city. Motion pictures and theatrical business. Capital, $1,000. Directors: Harry J. Prudden, Frederick J. Powell, and Clinton J. Ruch, 50 East Forty-second Street, New York city.

Zierler Films, Inc., Brooklyn, N. Y. Motion pictures. Capital, $6,500. Directors: Max Barr, Adolph Barr, and Samuel Zierler, 499 Washington Avenue, Brooklyn, N. Y.

Pinnacle Pictures, Inc., New York city. To produce motion picture films and manage theaters. Capital, $20,000. Directors: Harry A. Rosenberg, Harry Taffer, and Florence Nordenschild, 19 Cedar Street, New York city.

Harry Raver, Inc., New York city. Motion pictures and theatrical business. Capital, $1,000. Directors: Harry R. Raver, Allen T. Raver, and Agnes B. Haver, 1402 Broadway, New York city.

Triad Contest Corporation, New York city. To deal in motion pictures and operate theaters. Capital, $1,000. Directors: Albert F. Jaeckel, Margaret G. Parrell, and Alaric Moller, 344 West Seventy-second Street, New York city.

Royal Cinema Corporation, Nyack, N. Y. Motion pictures. Capital, $5,000. Directors: William C. Thompson, Harry G. Kosch, and Louis Shafarman, 729 Seventh Avenue, New York city.

Irving Cummings Pictures, Inc., New York city. A general motion picture business. Capital, $100,000. Directors: Maurice F. Tobias, Arthur Blumenkrohn, and Milton R. Lowenthal, 729 Seventh Avenue, New York city.

Superlative Pictures Corporation, New York city. Motion picture business in all of its branches. Capital, $200,000. Directors: Maurice F. Tobias, Arthur Blumenkrohn, and Milton R. Lowenthal, 729 Seventh Avenue, New York city.

Carey Art Studios, New York city. Scientific photography cartoons and moving pictures. Capital, $500. Directors: John Carey, Harry Harrison, and Julius Franklin, 3569 Broadway, New York city.

E. L. H. Realty Corporation, New York city. Real estate hotels and theaters. Capital, $10,000. Directors: Wallace B. Hart, Flora E. Fenn, and Frank M. Gordon, 142 West Thirty-ninth Street, New York city.

Neptune Operating Company, Brooklyn, N. Y. Managers and proprietors of theaters and hotels. Capital, $75,000. Directors: William H. Kemble, Charles Hanson, and Louis C. Kuhn, 63 Oxford Street, Brooklyn, N. Y.

Lois Meredith Pictures, Inc., New York city. Motion pictures. Capital, $100,000. Directors: Maurice F. Tobias, Arthur Blumenkrohn, and Milton R. Lowenthal, 729 Seventh Avenue, New York city.

Gruber's Whip Amusement Corporation, New York city. Exhibitions of the amusement device commonly called "The Whip." Capital, $600. Directors: Max Gruber, Rose Gruber, and Lena Taxler, 233 Broadway, New York city.

GEORGE W. HEBRICK.

PAUL SCOTT'S FLAG RAISING

On Memorial Day, Paul Scott raised a fine new American flag on the flag pole at his residence at Great Kills. He is a member of the local Home Defense League and this company marched to his place and raised the colors with proper ceremony and salute, after which the company was entertained by Mr. Scott on the lawn of his attractive residence.

LOOKING FOR ACTORS

The Messrs. Shubert announce that they have organized a Scouting Commission for the purposes of discovering new theatrical talent in this country during the coming Summer and Fall. The committee, which has already formulated plans for operation, is headed by Lee and J. J. Shubert, and includes several members of the Shubert executive staff.

"EVE'S DAUGHTER" IN WASHINGTON

Play by Alicia Ramsey Is Produced by W. A. Brady—Some Unusual Situations

WASHINGTON, D. C. (*Special*).—"Eve's Daughter," by Alicia Ramsey, was presented by William A. Brady at the Belasco Theater last week for the first time on any stage. The author has hitherto been little known in this country, although the Shuberts tried out one of her plays and Wright Lorimer another, but she has had plays produced in London, and her fiction is published frequently by *The Smart Set*, *McClure's* and other magazines. This play, which is the first of a series Mr. Brady is doing in preparation for the Fall season, is a drama with some unusual qualities.

It presents graphically the crises in the life of a spirited English girl who, after she has been held in check much too long by a zealot father, suddenly finds herself released through his death, and with $15,000 all her own. She promptly expresses her pagan spirit by spending the entire amount in London, with an attractive apartment, beautiful clothes and the social life for which she craved.

The end of the second act shows her when she learns that her money is gone and her account overdrawn. An engaging young nobleman of whom she is very fond and who is very fond of her offers to take her under his financial wing, but with the distinct understanding that he will never marry her because of a family match ahead of him. They would start the new relationship with a trip to Paris. Just how she agrees, how they are interrupted in their trip, how she escapes scandal through the sacrifice of another man, and how she finally discovers her happiness, all these are revealed in a series of dramatic scenes.

"Eve's Daughter" is what might be called a "good" play in that it has an interesting story, developed in logical form; its characters are human, their conflicts hold interest, and their destinies become matters of importance. The play has a definite relation to life. It gives a little better understanding of how Englishmen thought and felt before the war. And from the standpoint of good writing the play has value because its dialogue is exceptionally good. The author would profit now and then by conciseness, but she has a feeling for words and a neatness of expression that give "Eve's Daughter" distinction.

Important in the cast here were Christine Norman, Lionel Atwill, Thomas Holding, Gypsy O'Brien, Annie Hughes, Lionel Belmore and others. Miss Norman, except for affectations, gave a very good performance of Irene, the leading role. Mr. Atwill was sufficiently ingratiating to make the part of Urquhart, the young lord, not only plausible but likable and understandable. Gypsy O'Brien as a salamander and Thomas Holding as Irene's sacrificing friend also helped to carry the play to the success which it attained in Washington.

PEACE BETWEEN MANAGERS

Belasco and Woods Reach an Agreement Over the Writings of Willard Mack

Peace and sunshine once more surround David Belasco and A. H. Woods and Mr. Woods and Willard Mack. Their differences, both literary and financial, have been settled, and no casualties reported. Under a new agreement "Tiger Rose" reverts to Mr. Belasco, who will present the play in New York early in the Fall. Only a short time ago Mr. Woods obtained an injunction restraining Belasco from producing this piece, which was written by Willard Mack in collaboration with the latter manager. Woods contending that he held a contract with Mack, giving him an option on all his works for five years. That contract has been cancelled, and as Mack has turned back all advance royalties to Woods, he may dispose of his plays wheresoever he chooses.

TO DRAMATIZE STORY

Cohan and Harris have acquired the dramatic rights to Gelett Burgess's story, "Mrs. Hope's Husband," still another *Saturday Evening Post* story to be dramatized. In this instance the work of adaptation will be done by George M. Cohan and the firm will produce the play during the early Fall.

Harmon Cheshire, on account of being under weight and having a slight heart affection, has been rejected by the American Red Cross Ambulance Corps, but he has been put on the reserve list. He was among the first to offer his services.

White, N. Y.

EVELYN NESBIT.
In Photoplay "Redemption."

PLAY BY JANE COWL

"Daybreak" Booked for Early Production—Mary Boland Heads Cast

It now appears that Jane Cowl has not let herself be idle for a single minute. Not content with acting in "Lilac Time" and before the camera for the Goldwyn Company, in her spare moments she has dashed off a play or two, in collaboration with Jane Murphin, with whom she wrote the play now at the Republic. "Daybreak," the second of the series, of which it is said there are three thus far, has been put in rehearsal by Selwyn and Company and its premiere will take place in Atlantic City, June 18. Mary Boland will appear in the leading role.

P. J. KELLY ATTRACTIONS

Perry J. Kelly has announced that he will produce two road attractions for the coming season. He has contracted to star Frederick V. Bowers, the well-known vaudeville artist in "His Bridal Night," which will be a $2 attraction playing only the first class houses of the larger cities. The season will open Labor Day at the Detroit Opera House, Detroit, Mich. His other attraction, which is also of the $2 variety, is "Stop, Look and Listen." Mr. Kelly has disposed of his rights to "My Home Town Girl" to Hyams and McIntyre, the stars of that piece, and J. Witmark, publisher of the music.

SUCCESSFUL RUN PROMISED

"When Johnny Comes Marching Home," at the Manhattan Opera House, has started off on what promises to be a successful and popular summer engagement. The old martial songs of the war-time days of the United States have been revived and brought up to date, and in addition there is the march of the twelve allies at the end of the performance, which is a stirring and patriotic rally of the fighting forces allied with Uncle Sam in the present war. There are more than 350 people on the stage for this sensational climax. A special scale of popular prices prevails during this engagement, with a bargain matinee every Wednesday.

Packard Studios.

NANNETTE FLACK.
"When Johnny Comes Marching Home."

White, N. Y.

VIVA BIRKETT AND LIONEL BARRYMORE.
A Dramatic Moment in "Peter Ibbetson."

FOREMOST STARS IN LAMBS' GAMBOL

De Wolf Hopper to Be Interlocutor in Minstrel Show—Part of Proceeds Will Purchase Red Cross Ambulance

Plans for the annual public gambol of the Lambs Club are progressing, and it is now announced that this important function in the theatrical life of the city will take place on Sunday night, June 17, at the Manhattan Opera House, to be followed by a special matinee on Monday afternoon. More than 150 of the best known stars in America have volunteered to appear, and some of the foremost players of to-day will be seen in minor roles of the big performance, which is given to raise funds to help pay off the bonds of the Lambs' new clubhouse. A part of the proceeds, however, will be given by the committee in charge to purchase a Red Cross ambulance for the first detachment of the new national army which is to proceed to France.

The program of the big Lambs Gambol will start off with a mammoth minstrel show, with De Wolf Hopper as interlocutor, and with such eminent fun makers as Willie Collier, Jack Hazzard, Raymond Hitchcock, Digby Bell, Leon Errol and Clifton Crawford as end men. All these and others will appear in blackface. This will be followed by a series of original burlesque and special numbers, planned as only the Lambs Club can arrange such unique affairs. One of the notable features of the performance will be the exceptional number in which Effingham Pinto will contribute his famous female impersonations, being assisted by George Howell as a dancing partner.

The auction sale of seats for the Lambs Gambol was held on Tuesday in the Hudson Theater, when the list of auctioneers included such favorites of stage life as William Courtleigh, shepherd of the Lambs; William Collier, De Wolf Hopper, Irvin Cobb, Augustus Thomas, Leon Errol, Clifton Crawford, Jack Hazzard, Thomas A. Wise, William Courtnay, Andrew Mack, and many others. The general public desiring to order tickets may subscribe for them through the special press and publicity offices of the Lambs, opened at 1460 Broadway and in charge of the press committee, of which William A. Page is the chairman. The prices range from $5 to $1 for the Sunday night performance, with a slightly smaller scale for the Monday matinee on June 18.

Maurice and Walton, the dancers, are soon to go abroad, where they will both aid France. Maurice is to serve as an ambulance driver and Miss Walton will do war relief work in Paris.

Lyn Harding on the eve of his sailing for London donated to the Stage Women's War Relief $100 of his salary for each week of his engagement at the Empire Theater in the Barrie play, "Old Friends."

CONDEMNING BIRTH CONTROL

A combination of the dramatic and obstetric, called "Her Child," written in four acts by Howard McKent Barnes, opened an indefinite engagement on May 28 at the Irving Place Theater, late of Teutonic management. In this play, evidently designed to condemn birth control propagandists, the dramatic is thoroughly melo- and the obstetric is introduced to modernize a play of the old motherhood-is-the-greatest-thing-in-a-woman's-life-forgive-erring-daughters' school of drama, that flourished some time ago at the price of ten, twenty and thirty cents.

The cast, which included Anne Sutherland, did as much as possible to cover up the too evident mechanics of the play. Miss Sutherland made a good mother. Richard Buhler acted a conventional role convincingly and Lillian Kemble cried her way through the part of the wronged daughter without becoming monotonous.

"TREASURE ISLAND" SUIT

On the claim that the production of "Treasure Island" in the Grand Opera House, Brooklyn, was without any semblance of authority and in violation of the rights of the Punch and Judy Theater Company, the play based on Stevenson's novel is the subject of a $50,000 suit for damages, filed in the Manhattan Supreme Court, against Lee Morrison and the C. W. Daniels Amusement Company, the latter conducting the Grand Opera House. Also an injunction is asked prohibiting the defendants from further use of the play.

TO PRODUCE "CRAVEN"

Frederic McKay has accepted a comedy entitled "Craven," written by Mabel Ferris and Laura L. Hinkley, and will present it early the coming season in New York. It is based upon the story of the same name by Miss Hinkley published in the *Saturday Evening Post*. Mr. McKay has arranged with James Thatcher, general manager of the Poli circuit of stock theaters, for its production for a week at the Columbia Theater in Washington next month, and the star who will appear in the title role next season will play a special engagement with the Columbia company.

CENTURY ROOF DRY

The Century Theater and especially the Cocoanut Grove, atop the building, will, for the time being at least, be as dry as a prohibition town. The School for Ethical Culture, which is situated across the street from the theater has secured an injunction restraining the sale of intoxicants in the Century. Florenz Ziegfeld, Jr., speaking for the management said an appeal would be made immediately. The Ethical School pleaded that the drinks are sold within two hundred feet of their building.

"THE BLUE PARADISE"

"The Blue Paradise" was the initial offering at the Aborn Musical Comedy season at the Bronx Opera House week of May 28. Several of the principals were seen here earlier in the season in the Shubert production of this play and were pleasantly remembered. John E. Young in his original role of Rudolph Stoeger was ably assisted by Madeline Nash, Louise Kelly, George Everett, Florence Mackie, Otto Schrader and others in leading roles well taken.

IDA C. MALCOMSON.

MASQUE AT CENTURY

Arrangements have been made whereby Louis N. Parker's "The Masque of Peace and War," which will be presented by prominent actresses for war charity, will become a regular attraction at the Century Theater some time in June.

GREATEST OF VAUDEVILLE PROGRAMS

N. V. A. Benefit at Hippodrome Nets $100,000 for Benevolent Fund—Every Performer a Star

Having taken part in programs for the benefit of nearly everything else, the members of the National Vaudeville Artists' organization gave a performance for themselves at the Hippodrome on June 3. Almost 6,000 persons jammed their way into the large playhouse, overflowing on the stage and taxing the standing room capacity to its fire law limits. The result was that, by the sale and re-sale of seats and boxes and the $28,000 gleaned from program advertising, a $100,000 step was taken towards the $1,000,000 fund to be raised for benevolent purposes.

For its first annual benefit, the N. V. A. offered a vaudeville bill never before equaled in New York. There were fifty numbers on the program and every performer was a star. Among the artists who volunteered their services, diplomatically arranged in alphabetical order on the printed program, were Julia Arthur, Fatty Arbuckle, Irving Berlin, Craig Campbell, Mlle. Dazie, Gus Edwards, Lew Fields, Eddie Foy and the Little Foys, Trixie Friganza, Bernard Granville, Anna Held, Harry Houdini, Al Herman, Raymond Hitchcock, Orville Harrold, Grace La Rue, Eddie Leonard, Little Billy, Louis Mann, McIntyre and Heath, Joseph Santley, Evelyn Nesbit, Adele Rowland, William Rock and Frances White, Eva Tanguay, Phyllis Neilson-Terry, Ben Welch, Frank Tinney and James J. Corbett, and Benny Leonard, world's champion lightweight, who was not on the bill, but was introduced by Corbett.

PLAYS FOR CAPTIVES

In a letter to the MIRROR from Dover, England, Rebe Garland gives an interesting account of a series of amateur theatricals given by English officers who are prisoners of war in Germany. Her husband, Capt. Douglas Gardin is among this number and has been active in the production of such cheerful dramas as "Baby Mine" and "Ready Money." She adds that he and the other members of this strangely organized "company" regret very much their inability to get copies of the DRAMATIC MIRROR, which might supply them with additional inspiration and guidance in their extraordinary theatrical venture.

Mrs. Gardin is at present doing her bit in a Government military office. A large part of the clerical force, she writes, is composed of actresses who have shown unusual eagerness and adaptibility in this new form of work and whose co-operation is deeply appreciated by the Government.

AUGUSTUS THOMAS PLAY

Playwright Leaves for California for Preliminary Production of His Latest Work

The always welcome news of a new Augustus Thomas play came from the offices of John D. Williams last week with the further announcement that Mr. Thomas had gone to San Francisco to produce a new American play at the Alcazar Theater, the first part of July. John D. Williams, under whose management the play will be produced in New York this fall, will leave for San Francisco within a week to join Mr. Thomas during the rehearsals of the play.

"The Copperhead" is the title of the piece which is in four acts with scenes laid in the Middle West. The performance at the Alcazar will be merely preliminary to its later New York production. "The Copperhead" is the first of several productions jointly to be made by Augustus Thomas and John D. Williams.

ACTORS' EQUITY ASS'N

Efforts to Win Fair Contract Must Not Be Dropped

Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.

The annual meeting of the Association was held in the north ballroom of the Hotel Astor, May 28, at 3 o'clock, with Howard Kyle, corresponding secretary, in the chair. Approximately six hundred members attended.

Milton Sills called the assembly to order and read a message from the president, Francis Wilson, dated Peking, China, saying he stood "ready to serve the Association in any capacity whatever." Mr. Sills announced that Mr. McRae, the vice-president, was in San Francisco, and it therefore devolved upon Mr. Kyle to preside. The recording secretary Grant Stewart, was absent owing to illness, and at the request of the chairman Albert Bruning read the minutes of the last annual meeting and George Stuart Christie the report of the secretaries. A detailed record of the entire proceedings will appear in the June *Equity*, which is just coming from the press.

At the request of the United Managers Protective Association we sent fifty copies of the A. E. A. form of contract to their office for the reference of members and the guidance of their committee. Ere this is printed the joint committee will undoubtedly be at work on the adoption of a uniform contract.

A letter has come from Zelda Sears in which she acknowledges the receipt of an A. E. A. check covering a week's salary. "This money," writes Miss Sears, "could not have been recovered without the good offices of the Association. I myself could not even see the manager, or get at him in any way."

A telegram of greetings to the annual meeting was received from the Chicago office.

Every member is warned against relaxing in his energetic interest now that we seem on the verge of attaining the equitable contract for universal use. Success sometimes requires additional strength to hold it.

The U. S. Government has communicated with us, asking that we lend a hand in promoting the sale of the Liberty bonds. The secretary has answered the call wholeheartedly and has done all he could in helping to make "Liberty Loan Week" in the theaters of the country a substantial triumph.

Our treasurer's suggestion that the next investment from the A. E. A.'s surplus funds be in war bonds was overwhelmingly indorsed at the annual meeting. Let every member put his savings into them. Remember there are ten dollar certificates to be had up to June 15 which draw 3½ per cent. the same as Liberty Loan bonds.

In the excitement generated by the announcements at the general meeting some councilmen forgot that they would be expected afterward at the council room. For this reason we failed of a quorum and action upon candidates for election had to be deferred until June 4.

Read *Equity* and note Mr. Turner's views of what constructive benefits may be in store by our Association. Heretofore we have been training. The flag has been dropped and now we are off in a real race with things that count.

BY ORDER OF THE COUNCIL.

C. AND H. HAVE "THE SLACKER"

Early in the Fall Cohan & Harris will produce a new play called "The Slacker," written by James Montgomery. It will be remembered that Mr. Montgomery started off this season with "Nothing but the Truth," which has kept William Collier busy ever since. As yet no details of the nature of "The Slacker" are known, but it is to be assumed to be a war play.

Henry E. Pickford has already booked practically all his accommodations at Pickford's Camps on the shores of Rangeley Lake, Maine, with the exception of a few dates that are still open. This is a delightful Summer location for those who care for the Maine woods.

FIRST FROHMAN PLAY

The first production next season by the Charles Frohman Company will be a musical comedy, which will serve as a vehicle for Julia Sanderson and Joseph Cawthorn. The name of the piece, which was written expressly for these stars, is "Rambler Rose." The music is by Victor Jacobi and the book and lyrics by Harry B. Smith, the authors of "Sybil," in which Miss Sanderson and Mr. Cawthorn appeared when they were last seen in New York.

"VERY IDEA" CAST

G. M. Anderson and L. Lawrence Weber announce that they have completed the cast for "The Very Idea," the new farce comedy by William Le Baron, which they will produce early next month. The principal parts have been entrusted to Robert Emmett Keane, Sidney Shields, Harold Hindee, Leo Stark, Josephine Drake, Belle Daube and Jennie Dickerson. Rehearsals are being conducted under the direction of W. H. Gilmore, preparatory to a long out-of-town tour.

FROM HERE AND THERE

A new publication bidding for public favor is called *Screen and Stage*, a biweekly pictorial in rotogravure, published by the Screen Publishing Company. A. K. Greenland is the editor. The first issue is attractive.

The report printed in THE MIRROR to the effect that Walker Whiteside would appear in Luke Johnson's play, "The Law's Decree" is denied by Walter Floyd, Mr. Whiteside's representative. Mr. Whiteside will have only a business interest in this production. It is probable, however, that Mr. Johnson will submit another play for the actor-manager's use.

Julia Arthur's success in "Liberty Aflame" at the Palace Theater, has earned her bookings over the entire Keith Circuit.

"The Passing Show of 1917," now in its sixth week, has established a new record for receipts at the Winter Garden. This new show has had the standing room only sign out nearly every night since the opening.

Flagg Wins Prize

The prize of fifty dollars offered by Harry B. Smith for the best verse for the "Baby Vampire" song in "Love o' Mike," has been awarded to James Montgomery Flagg, the well-known artist. Of several hundred verses offered, Mr. Flagg's was decided to be the best, and it will be added to the verses sung in the musical at the Maxine Elliott Theater.

Clara White, colored servant in the employ of Olive Wyndham, the actress who is now appearing in the leading feminine role in "The Knife" at the new Bijou Theater, has been appointed understudy for the role of the negro mammy in the melodrama. Miss White appeared at the Garrick Theater as a member of Mrs. Hapgood's Colored Players.

Louise Muldener is playing a Summer tour in "The Melting Pot" on Redpath Chautauqua time. She is playing her original time but only for the Summer season.

Chapters of the Stage Women's War Relief are being formed in various cities throughout the United States, Florence Rittenhouse being at the head of the Washington (D. C.) unit, and Dorothy Duncan and Mrs. Ancella Hunter in Los Angeles.

Mme. Viarda Returns

Friends of Mme. Alexandra Viarda, the well-known Polish actress, will be glad to know of her return from Lakewood, where she has been recovering from a severe illness. After a short stay in New York she will go to the Adirondacks. During the Summer she will give some attention to preparing her pupils for next season, when she intends giving an interpretation of the classic drama at Aeolian Hall. Mme. Viarda is said to be the only exponent of classic drama who has played such male roles as Don Carlos, Uriel Acosta and Demetrius.

Elsie Herndon Kearns, who has a company on tour playing in Shakespearean plays, has offered to play a week in each of the mobilization camps for the entertainment of the soldiers.

Charles Finberg, who for the past two seasons has been manager of the Grand Theater, Trenton, N. J., last week became resident manager of the Grand Theater, Hartford, Conn., succeeding Daniel D. Scullen.

Wins Hudson Car

Before a number of witnesses in the office of the Actors' Fund last week Daniel Frohman, president of the Fund, drew the chances on the Hudson Super-Six offered at the recent Fund fair. Miss M. Trodden, 15 West Fifty-fifth Street, was the winner. Of the 3,500 chances sold one purchaser had 607.

M. E. Florio has composed a new national air set to the words of "My Country 'Tis of Thee," which he has dedicated to Woodrow Wilson. The music has been well received by many music critics.

Fred C. Whitney announced last week that later in the Summer "When Johnny Comes Marching Home," which is now at the Manhattan Opera House, will move to the Auditorium Theater in Chicago. The engagement of "When Johnny Comes Marching Home" will continue indefinitely at the Manhattan Opera House, but will not interfere with the opening of "The Wanderer" in the middle of August.

Declaring that they wanted to become American citizens so that they could not be sent back to Ireland by their employer against their wishes, Imelda Vale, Anet Daunt Golden, and Florence Rush, of Dublin, Ireland, announced their intentions of becoming citizens of the United States last week and received their first papers at the County Clerk's office in Albany.

Daniel M. Henderson, advertising manager of McClure Pictures, has won the $250 prize offered by the National Arts Club for the best patriotic poem submitted by an American citizen. Mr. Henderson's poem is entitled "The Road to France," and was selected unanimously by the judges—Joyce Kilmer, Percy MacKaye, and Edward J. Wheeler—as the best out of 4,000 entries.

According to an appraisal filed last week, the net estate of Ada Rehan, the actress, who died Jan. 8, 1916, amounts to $209,530.

Gabrielle Dorziat, the French actress, will leave New York June 9 for Paris to produce "The Thirteenth Chair" in that city. She will return in August.

PLAYERS ENGAGED

Emily Miles, who has been in the chorus of the Winter Garden for four seasons, has been made a principal in "The Passing Show of 1917."

Richard Taber and Leonore Novasio have assumed the roles in "His Little Widows" formerly played by Carter De Haven and Flora Parker.

The cast selected by Selwyn and company for the play by Jane Cowl and Jane Murphin, entitled "Daybreak," includes Mary Boland, Felix Krembs, H. E. Herbert, Reginald Mason, Cecil Yapp, Blanch Yurka, Catherine Tower, Harry Hanlon and Charles Esdale.

"The Masked Model" has a new leading woman in the person of Flavia Acaro. Roydon Keith is another addition to the company.

Elliott, Comstock and Gest have engaged Doris Faithful to appear in support of Alice Nielson in "Kitty Darlin'."

Thomas A. Wise will appear as the sailor in Louis N. Parker's "The Masque of Life," when it is presented at the Century Theater this month.

The cast that is to apear in "The Beautiful Unknown" now includes the following recent additions, Charles Judels, Maude Odell, Horace Sinclair, Arthur Geary, and Vivienne Segal.

Harrison Brockbank has been engaged by Klaw & Erlanger for a special production of "Miss Springtime" to be made next season.

AN EARLY VICTIM

Siegfried Harrison Brockbank, at the commencement of the war, joined the Twelfth Middlesex Regiment and was sent to the Dardanelles. After a year of fighting the remnants of the regiment returned to England and was recruited up to war strength and sent to France where Mr. Brockbank was killed in battle on June 5, 1915, during the first drive.

DIED

WILLIAM G. SAMMIS, formerly treasurer of the old Park Theater, Brooklyn, died in London recently. He had been living in England for some years, during which time he was manager for the London branch of the Smith Premier Typewriter Company. Mr. Sammis was a nephew of Mr. and Mrs. F. B. Conway, who were the stars of the Park Theater Stock company.

HENRY CLAY MCCURLEY, one of the last surviving members of celebrated Ford Stock company of Baltimore, founded by the late John T. Ford, died at his home in that city, May 25. Mr. McCurley was seventy-two years old. His death removes one of the last of the actors of the old school. Although he had not been on the stage for thirty years, he visited the theaters regularly and kept in touch with what was going on in the theatrical world. In his day Mr. McCurley was prominent in support of many celebrated actors and actresses.

DOUGLAS LLOYD, according to advices received in this country, died in London, England, early in the Spring. At the time of his death he was filling an engagement in the St. James Theater London company of "Lucky Jim." Mr. Lloyd went to England in 1914 to play Perlmutter in the "Potash and Perlmutter" company, which toured the Provinces. His last New York engagement was with "Omar, the Tent-Maker."

WILLIAM E. COSTELLO, formerly manager of the Lyceum Theater and builder of the Benham Park Theater, Troy, N. Y., died June 2 at his home in Troy of pneumonia after a brief illness. For the past year Mr. Costello and his brother have conducted a restaurant on Sixth Avenue, New York.

COUNT BERTO DANYELL TASSINARI, known on the stage as Herbert Dansey, died suddenly May 30, at the Polyclinic Hospital. He was forty-seven years of age. Mr. Dansey's last appearance in this city was at the Comedy Theater in "Fannie's First Play" and he afterward made a tour of the country in that piece. This year he had played for the Frohman Amusement Company and other motion picture concerns.

CHARLES E. KOHL, a well-known theater owner in the Middle West, died last week from mental collapse and heart disease, at the age of thirty-one. He was a nephew of Julia Arthur.

THE REV. FORBES ALEXANDER PHILLIPS, a novelist and dramatist, who wrote under the name of Athol Forbes, died May 30 at the Gorleston Vicarage, in Great Yarmouth, England. He was born in 1866 and had been vicar of Gorleston since 1893.

JOHN BOWMAN, a veteran showman and for nearly twenty years the team partner of the late William Harris, died at his home in Everett, Mass., May 28. He was seventy-four years of age.

LIEUT.-COL. NATHANIEL NEWNHAM-DAVIS, author and playwright, died in London, May 28.

EDOUARD DE RESKE, for many years a basso at the Metropolitan Opera House, died while at his estate in Poland. He was a brother to the famous tenor, Jean De Reske.

CATHERINE PALMER, one of the best known dancers of the vaudeville stage, died May 31 at her home in New York after an illness of over two months. For the last twenty years Miss Palmer had been popular in the two-a-day houses and had also appeared in several musical productions.

MRS. LAWRENCE SOLMAN, nee Miss Hanlon, sister of the famous oarsman, wife of Manager Solman, of Toronto, died in Toronto the last week in May.

BEULAH WATSON died at Fort Lee, N. J., May 27, from the effects of illuminating gas. She was well-known in theatrical circles, having been for eight years with W. A. Brady and with Cohan and Harris. Her last New York appearance was in "On Trial." She was 34 years old. In accordance with the wishes of her husband, who is in California, the funeral was in the care of the Actors' Fund, and interment was in the Actors' Fund plot in Brooklyn Cemetery.

In Memoriam

SIEGFRIED HARRISON BROCKBANK

Killed in Action, La Bassee, June 5, 1915
Age, Twenty Years
"He Died Nobly"

RECORD OF THE SEASON.

(Continued from page 7.)

Aug. 14—Please Help Emily (Lyceum), 40 times. Com.
Aug. 14—(r) Katinka (Lyric), 16 times. Mus.
Aug. 15—Broadway and Buttermilk (Maxine Elliott), 22 times. Com.
Aug. 16—His Bridal Night (Republic), 78 times. Farce.
Aug. 17—Turn to the Right (Gaiety), 347 times, still running. Com.
Aug. 18—The Guilty Man (Astor) 51 times. Dr.
Aug. 21—The Happy Ending (Shubert), 7 times. Dr.
Aug. 26—A Little Bit of Fluff (Thirty-ninth Street), 9 times. Farce.
Aug. 28—Somebody's Luggage (Forty-eighth Street), 32 times. Farce.
Aug. 28—(r) Sybil (Empire) 24 times. Mus.
Aug. 29—A Pair of Queens (Longacre), 15 times. Farce.
Aug. 30—The Girl from Brazil (Forty-fourth Street), 62 times. Mus.
Aug. 30—(r) Literature (Comedy), 38 times. Playlet.
Aug. 30—(r) Eugenically Speaking (Comedy), 38 times. Playlet.
Aug. 30—(r) A Miracle of St. Anthony (Comedy), 38 times. Playlet.
Aug. 30—(r) A Bear (Comedy), 38 times. Playlet.
Aug. 31—The Big Show (Hippodrome), 425 times. Mus.
Sept. 1—Fast and Grow Fat (Globe), 19 times. Farce.
Sept. 2—The Man Who Came Back (Playhouse), 345 times, still running. Melo.
Sept. 4—The Flame (Lyric and Forty-fourth Street), 98 times. Dr.
Sept. 4—(r) The Great Lover (Cohan and Harris), 24 times. Com.
Sept. 5—Mr. Lazarus (Shubert), 39 times. Com.
Sept. 6—Pierrot the Prodigal (Booth and Little), 171 times. Misc.
Sept. 11—Paganini (Criterion), 48 times. Dr.
Sept. 11—Flora Bella (Casino and Forty-fourth Street), 115 times. Mus.
Sept. 14—Nothing But the Truth (Longacre), 315 times, still running. Farce.
Sept. 18—Mr. Antonio (Lyceum), 48 times. Dr.
Sept. 18—Pollyanna (Hudson), 116 times. Com.
Sept. 19—The Amber Empress (Globe), 15 times. Mus.
Sept. 20—Caroline (Empire), 46 times. Com.
Sept. 25—Upstairs and Down (Cort), 303 times, still running. Com.
Sept. 25—Miss Springtime (New Amsterdam), 227 times. Mus.
Sept. 26—The Intruder (Cohan and Harris), 32 times. Dr.
Sept. 27—Arms and the Girl (Fulton), 79 times. Com.
Oct. 2—Back Fire (Thirty-ninth Street), 66 times. Melo.
Oct. 2—His Majesty Bunker Bean (Astor), 75 times. Com.
Oct. 2—The Sugar House (Comedy), 49 times. Playlet.
Oct. 2—Lovers' Luck (Comedy), 49 times. Playlet.
Oct. 2—A Merry Death (Comedy), 49 times. Playlet.
Oct. 2—Sisters of Susanna (Comedy), 49 times. Playlet.
Oct. 3—Betty (Globe), 65 times. Mus.
Oct. 3—Under Sentence (Harris), 53 times. Melo.
Oct. 3—Hush (Little), 39 times. Com.
Oct. 4—Fixing Sister (Maxine Elliott), 79 times. Com.
Oct. 5—Rich Man, Poor Man (Forty-eighth Street), 45 times. Dr.
Oct. 9—Le Poilu (Garrick), 24 times. Mus.
Oct. 10—(r) The Music Master (Knickerbocker), 166 times. Dr.
Oct. 21—(r) Treasure Island (Punch and Judy), 121 times. Dr.
Oct. 23—So Long, Letty (Shubert), 100 times. Mus.
Oct. 23—Come Out of the Kitchen (Cohan), 231 times. Com.
Oct. 24—Go To It (Princess), 24 times. Mus.
Oct. 25—Object—Matrimony (Cohan and Harris), 30 times. Com.
Oct. 26—Major Pendennis (Criterion), 79 times. Dr.
Oct. 26—The Show of Wonders (Winter Garden), 234 times. Mus.
Oct. 30—The Basker (Empire), 42 times. Com.
Oct. 30—Old Lady 31 (Thirty-ninth Street), 166 times. Com.
Oct. 31—Good Gracious, Annabel (Republic), 115 times. Com.
Nov. 6—The Century Girl (Century), 206 times. Mus.
Nov. 6—Getting Married (Booth), 108 times. Com.
Nov. 6—(r) Ben Hur (Manhattan), 84 times. Dr.
Nov. 8—Keeping Up Appearances (Bramhall), 158 times. Com.
Nov. 9—(r) The Yellow Jacket (Cort, Harris and Liberty), 130 times. Dr.
Nov. 13—Captain Kidd, Jr. (Cohan and Harris), 126 times. Com.
Nov. 13—Trifles (Comedy), 106 times. Playlet.
Nov. 13—Another Way Out (Comedy), 122 times. Playlet.
Nov. 13—Bushido (Comedy), 106 times. Playlet.
Nov. 13—Altruism (Comedy), 106 times. Playlet.
Nov. 14.—The Inca of Perusalen (Neighborhood and Maxine Elliott), 41 times. Playlet.
Nov. 14—The Queen's Enemies (Neighborhood and Maxine Elliott), 73 times. Playlet.
Nov. 14—Great Catherine (Neighborhood and Maxine Elliott), 73 times. Playlet.
Nov. 18—Our Little Wife (Harris), 42 times. Com.
Nov. 20—The Thirteenth Chair (Forty-eighth Street), 238 times, still running. Melo.
Nov. 25—Such Is Life (Princess), 10 times. Com.
Nov. 27—Six Who Pass While the Lentils Boil (Thirty-ninth Street and Princess), 10 times. Playlet.
Nov. 27 — Nevertheless (Thirty-ninth Street and Princess), 16 times. Playlet.
Nov. 27—Gods of the Mountains (Thirty-ninth Street and Princess), 25 times. Playlet.
Nov. 27—The Harp of Life (Globe), 140 times. Dr.
Nov. 28—Mile-a-Minute Kendall (Lyceum), 49 times. Com.
Nov. 29—Follow Me (Casino), 80 times. Mus.
Nov. 30—The Trimplet (Thirty-ninth Street and Princess), 5 times. Playlet.
Dec. 4—Mme. Bernhardt in repertoire (Empire), 16 times.
Dec. 4—Margery Daw (Princess), 8 times. Dr.
Dec. 4—The Golden Doom (Thirty-ninth Street and Princess), 8 times. Playlet.
Dec. 4—The Very Naked Boy (Thirty-ninth Street and Princess), 24 times. Playlet.
Dec. 4—The Lady of the Weeping Willow Tree (Thirty-ninth Street and Princess), 4 times.
Dec. 5—The Master (Fulton), 43 times. Dr.
Dec. 6—Her Soldier Boy (Astor, Lyric and Shubert), 204 times. Mus.
Dec. 11—The Birthday of the Infanta (Princess), 34 times. Playlet.
Dec. 11—Voices (Princess), 3 times. Playlet.
Dec. 11—Gammer Gurton's Needle (Princess), 19 times. Playlet.
Dec. 15—King Argimenes and the Unknown Warrior (Princess), 31 times. Playlet.
Dec. 18—The Crier by Night (Princess), 1 time. Playlet.
Dec. 18—(r) Little Women (Park), 34 times. Dr.
Dec. 21—Little Lady in Blue (Belasco), 120 times. Com.
Dec. 25—Shirley Kaye (Hudson), 83 times. Dr.
Dec. 25—A Kiss for Cinderella (Empire), 155 times. Com.
Jan. 1—Gamblers All (Maxine Elliott), 9 times. Dr.
Jan. 1—Seremonda (Criterion), 48 times. Tr.
Jan. 8—(r) Merry Wives of Windsor (Park), 24 times. Farce.
Jan. 8—(r) Her Husband's Wife (Lyceum), 32 times. Com.
Jan. 8—The Lodger (Bandbox), 58 times Com.
Jan. 10—'Ception Shoals (Princess), 57 times. Dr.
Jan. 11—In for the Night (Fulton), 28 times. Farce.
Jan. 11—Have a Heart (Liberty), 78 times. Mus.
Jan. 15—Love o' Mike (Shubert and Maxine Elliott), 171 times, still running. Mus.
Jan. 15—How He Lied to Her Husband (Maxine Elliott), 24 times. Playlet.
Feb. 1—The Wanderer (Manhattan), 110 times. Dr.
Feb. 2—Overruled (Maxine Elliott), 11 times. Playlet.
Feb. 5—A Successful Calamity (Booth), 138 times. Com.
Feb. 5—Canary Cottage (Morosco), 115 times. Mus.
Feb. 6—Lilac Time (Republic, Eltinge and Harris), 145 times. Dr.
Feb. 6—You're in Love (Casino), 146 times, still running. Mus.
Feb. 7—(r) The Great Divide (Lyceum), 54 times. Dr.
Feb. 7—If (Fulton), 14 times. Dr.
Feb. 12—Johnny, Get Your Gun (Criterion), 80 times. Farce.
Feb. 12—The Last Straw (Comedy), 40 times. Playlet.
Feb. 12—A Private Account (Comedy), 40 times. Playlet.
Feb. 12—The Hero of Santa Maria (Comedy), 40 times. Playlet.
Feb. 12—The Death of Tintagiles (Comedy), 40 times. Playlet.
Feb. 12—Magic (Maxine Elliott and Garrick), 49 times. Com.
Feb. 12—The Little Man (Maxine Elliott and Garrick), 49 times. Playlet.
Feb. 13—The Morris Dance (Little), 24 times. Farce.
Feb. 15—The Imaginary Invalid (Harris and Liberty), 12 times. Com.
Feb. 19—Oh, Boy (Princess), 128 times, still running. Mus.
Feb. 26—(r) The Professor's Love Story (Knickerbocker), 48 times. Com.
Feb. 26—Pals First (Fulton), 120 times, still running. Com.
March 5—The Brat (Harris and Morosco), 112 times, still running. Com.
March 5—Stranger Than Fiction (Garrick), 16 times. Com.
March 6—The Willow Tree (Cohan and Harris), 103 times. Dr.
March 12—Our Betters (Hudson), 104 times. Com.
March 19—The Fugitive (Thirty-ninth Street), 56 times. Dr.
March 19—Eileen (Shubert), 65 times. Mus.
March 19—Plots and Playwrights (Comedy), 69 times. Playlet.
March 19—The Poor Fool (Comedy), 53 times. Playlet.
March 19—Sganarelle (Comedy), 53 times. Playlet.
March 22—Nju (Bandbox), 28 times. Dr.
March 26—The Case of Lady Camber (Lyceum), 48 times. Melo.
March 26—Out There (Globe), 79 times. Dr.
April 5—The Rider of Dreams (Garden and Garrick), 28 times. Playlet.
April 5—Granny Maumee (Garden and Garrick), 28 times. Playlet.
April 5—Simon, the Cyrenian (Garden and Garrick), 28 times. Playlet.
April 7—Grasshopper (Garrick), 12 times. Dr.
April 9—The Very Minute (Belasco), 32 times. Dr.
April 9—Bosom Friends (Liberty), 48 times. Com.
April 9—(r) Disraeli (Knickerbocker), 48 times. Dr.
April 10—Colonel Newcome (New Amsterdam), 31 times. Dr.
April 12—The Knife (Bijou), 68 times, still running. Melo.
April 13—Difference in Gods (Bramhall), 27 times. Dr.
April 16—(r) The Merchant of Venice (Forty-fourth Street), 3 times. Com.
April 17—(r) Hamlet (Forty-fourth Street), 2 times. Tr.
April 18—Peter Ibbetson (Republic), 61 times, still running. Dr.
April 18—(r) Richelieu (Forty-fourth Street), 2 times. Dr.
April 19—(r) Macbeth (Forty-fourth Street), 3 times. Tr.
April 20—(r) King Lear (Forty-fourth Street), 1 time. Tr.
April 21—(r) King Richard III. (Forty-fourth Street), 1 time. Tr.
April 26—Passing Show of 1917 (Winter Garden), 58 times, still running. Mus.
April 27—(r) Julius Caesar (Forty-fourth Street), 3 times. Tr.
April 30—His Little Widows (Astor), 48 times, still running. Mus.
May 2—(r) The Highwayman (Forty-fourth Street), 21 times. Mus.
May 7—(r) Get-Rich-Quick Wallingford (Cohan), 16 times. Com.
May 7—(r) When Johnny Comes Marching Home (New Amsterdam and Manhattan), 40 times, still running. Mus.
May 7—(r) Ghosts (Comedy), 24 times. Dr.
May 14—The New Word (Empire), 32 times, still running. Playlet.
May 14—Old Friends (Empire), 13 times, Playlet.
May 14—The Old Lady Shows Her Medals (Empire), 32 times, still running. Playlet.
May 25—(r) The Twelve Pound Look (Empire), 17 times, still running. Playlet.
May 28—Pariah (Comedy), 16 times, still running. Playlet.

"HITCHY-KOO" POSTPONED

Owing to a rearrangement of the out-of-town bookings the New York opening of "Hitchy-Koo" was postponed from Monday night at the Cohan and Harris Theater to Thursday night, June 7.

FOR RENT
Grand Opera House, Brooklyn, N.Y.

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REPUBLIC Theatre, W. 42nd St. Evgs. at 8.15. Mats. Wed. and Sat., 2.15.
MESSRS. SHUBERT Present
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Oliver Morosco's Great Laughing Success
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Oliver Morosco Presents
The Laughing Sensation
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"Better than 'Peg o' My Heart'"
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LONGACRE Theatre, 48th St., W. of Broadway. Evgs. 8.30; Mats., Wed. and Sat.
G. M. ANDERSON & L. LAWRENCE WEBER present
WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

NEWS OF STOCK PLAYS AND PLAYERS

QUITTERS OF THE SEASON

Other Engagements and Calls to Camp Have to Do with Shortening Up the Time

NEW BEDFORD, MASS. (*Special*).—For the thirty-fifth and last week of the season, the All Star Players presented W. H. Post's "Never Say Die," May 28-June 2. The lines are replete with refined wit and humor and the interest is perfectly sustained from the beginning to the conclusion. Rose Mary King closed her two weeks special engagement in a blaze of glory. As Violet Stevenson she was dainty, vivacious, sparkling, full of intelligence, mercurial zest and juvenile gayety. Her performance was flawless in action and speech. She wore some beautiful gowns becomingly and enhanced the part with the potent charm of her own personal beauty, graceful carriage, distinction and refinement of manner and exquisitely balanced diction. Alfred Swenson won an emphatic hit and gained unlimited laughter by his quaint rendering of Dionysius Woodbury. His command of expression is inimitable and he was untiringly effective. Carrie Lowe enacted Mrs. Stevenson with sympathetic graciousness; M. A. Kelly was droll as Varshest, the chef. Bob McClung and Tom Whyte were excellent as the dignified but blundering physicians, Galesby and Sir John Fraser. Manager Warren O'Hara was very effective as Hector Walters; Director Arthur Ritchie's Gibbs evoked plaudits that were well merited; Frank Dufrane assumed the part of Griggs at short notice, and his interpretation is emphatically commended; this part was originally assigned to William J. Townshend who was called to New York, May 27, to begin rehearsals for a summer engagement. Elsie Southern played La Cigale, the pert dancer, with captivating briskness, and Lorie Palmer made a picturesque Marie. Scenic adornments and accessories gave ample proof of the lavish expenditures of money. Big business ruled constantly, while the audiences at the evening performances invariably taxed the capacity of the house. It has been a phenomenal engagement both financially and artistically. At the closing performances farewell speeches were in order, and with the sincere hope that they will all return next season, New Bedford said au revoir and "God bless you" to the best loved players in America.

The Marcus Musical Stock company chose "The College Widow" as the opening attraction for their Summer season at the New Bedford theater, week of June 4-9. The company includes Mike Sacks, DuTell and Abbott, Bob Alexander, Mr. and Mrs. Butler, dancers recently with "When Dreams Come True," Alice Wallace, prima donna, Elsie DeFoe, contralto, Dave Harris, Bob Lane, Jack Cleary, Bee Miller, Richie Covey, May Thayer and the "Four English Rosebuds."

WALTER S. MACPHAIL.

Last Week in Albany

ALBANY, N. Y. (*Special*).—For the closing week of the engagement of the Bleecker Stock Players at Harmanus Bleecker Hall, May 28-June 2, a most meritorious production was given of Cosmo Gordon Lennox's comedy drama, "The Marriage of Kitty." Frank M. Thomas was seen as Sir Reginald Belsize, and his comedy work was at all times delightful. Miss Lowe also appeared to advantage as Katherine Silverton and gave a charming portrayal of the part. Other members of the company were agreeably cast, which rounded out a highly satisfactory performance for the week which marked the closing of the engagement. It has proved a short season of stock for Albany this year, lasting only seven weeks. Conditions which now prevail have resulted in the stock company failing to receive the substantial support which has attended the stock season in former years. Mr. Thomas made only a two weeks' contract for the Albany engagement, and Alan Robinson, another able member of the company, was obliged to close so as to enter the officers' training camp at Plattsburg. The local theatergoers regret exceedingly to see the Bleecker Players go, as they presented a most entertaining series of plays during their brief engagement here.

GEO. W. HERRICK.

Opera House Dark

BROOKLYN, N. Y. (*Special*).—Grand Opera House: Closed for the season.

Fifth Avenue, (Stock): "Her Own Money," Marc Swan's big success, was the attraction week May 28, which was the closing week of this popular company.

The plot is founded on questions of money arrangements between husband and wife, and the serious parts are relieved by the many laughable comedy situations, in which this talented company showed their skill, the clever and consistent acting of Miss Summerly and Mr. McWatters evoking much applause. The balance of the cast included Mr. Abbey, Miss Craig, Miss Spring, Mr. Dion and Mr. Davis. The stage settings by Director Harry Horne were complete in every way and the charm of the last act in particular, showing a chicken farm on Long Island, was very effective.

In a conversation with Manager Jack Horne, he expressed his gratification at the successful season just ending, and is confident that next season will be a repetition of same; and the good work of this organization has built up a patronage that justifies Manager Horne's expectations in every way.

June 4 inaugurated the beginning of the Summer season and vaudeville and motion pictures will be the attractions.

JOSEPH R. GARLAND.

RIVAL STOCKS IN WORCESTER

WORCESTER, MASS. (*Special*).—With the Poli Players starring Bernard Daly in the Chauncey Olcott success, "The Isle o' Dreams," at the Grand, and the Maurice Franklin Players presenting "The Eternal Magdalene" at the Worcester Theater, there is much of interest here for lovers of stock.

So different have been the plays offered by the two companies so far that no comparison of ability is possible. The Franklin company opened in "Clothes" week May 21, with "Hit-the-Trail Holliday" at the Grand under the Poli colors. Both did well with the matter at hand, Pee Raymond scoring a personal triumph as Jed Cusick at the Grand, where Samuel Godfrey also did good work as Dean Ranger.

Of course comparison between an Irish romance of the early eighteenth century and an ultra-modernity like the "Magdelene" is equally impossible. Daly's singing is featured at the Grand, with the company having little to do in his support. At the Worcester, careless scenic work marred the opening night. Maurice Franklin as Bradshaw is quite the star of the performance. Olive Templeton as The Woman plays with admirable restraint.

Underlines at both houses are: Poli's, "The Yellow Ticket"; Worcester, "Marrying Money, week June 4.

GEORGE BRINTON BEAL.

WAIF ON AN ARIZONA BAR

A New Melodrama, "The Claim," Started by the Robins Stock in Toronto

TORONTO, CAN. (*Special*).—Royal Alexandra, May 28-June 2: First time on any stage of Charles Kenyon's play, "The Claim," with Florence Roberts as visiting star. The claim is a baby left on a bar in Arizona by Mrs. Jerome, who sings in cabarets as Belle Jones. After five years Belle finds her baby has been brought up by the MacDonalds, and hearing of John MacDonald's rich stride, the lady starts in to blackmail them. MacDonald's sister Kate, who has mothered the little one, rather than lose her, has sent various sums till $20,000 is asked, and breaking down, tells her brother, the whole story. Baby's father—Jerome—though married to Belle, was her lover, and the baby means everything in life to her. Belle arrives; John agrees to her taking the child, refusing to pay the price demanded. Knowing that she cannot give her baby the home and education her foster parents can, she surrenders her claim. Florence Roberts lifts the part of Belle away above what it really is, "melodrama of rather lurid type," and at the same time portrays a glimpse of the seamy side of the barroom songstress. The play is really, hardly worthy of so fine an actress.

Mr. Robins shone resplendent as MacDonald, and Ethel Intropodi as Sister Kate, by far the best role in the play, was exquisite. Helen Travers as Pansy Bryan, the sharp-tongued, shrewd storekeeper, provided an excellent characterization that could hardly be improved. Mr. Amory as Mike, the only comedy role, brings all his ripe art to bear and scores well. Mr. Frazier was a good Cleet; Thomas Jackson scored as Pegleg, but the others had nothing whatevr to do.

GEORGE M. DANTREE.

SUITED TO THE DISGUISE

The Leading Lady in "The Spring Maid," at Hartford, Conn., and the Leading Man Who Helps

HARTFORD, CONN. (*Special*).—The Opera Players presented "The Spring Maid," week May 28, at Parson's Theater. This attraction, which is usually considered to have been the most successful musical offering in the past decade proved to be the most successful production which has been put on by The Opera Players to date. All principal parts were well taken and the remainder of the players did splendid work.

Mabel Wilber did excellently in the leading role. Indeed her work was better than that of several of the well-known interpreters of the part who have been seen at Parson's Theater. Miss Wilber displayed a girlish charm, a wonderfully pleasing personality and her voice was at its best. The dancing numbers also proved very attractive. Miss Wilber is especialy well suited to the part of the princess, who disguises as the Spring Maid, as she is very fair of complexion, has light brown hair and expressive eyes of the shade which the poets term "sky blue." In fact it seems regrettable that in this operetta the princess falls to the lot of the egotistical Prince Aladar. This is not a reflection on Howard Marsh whose work deserves rank with that of Miss Wilber. Mr. Marsh showed a voice of surprising strength and unusual ability on the numerous occasions where he had opportunity. In fact it was probably the best role in which he has been seen to date. Comedy honors should be divided between Billy Kent and Tommy O'Hare. Edward Smith did very well as Baron Rudi and Doris Vernon was piquant and attractive as Annamiri. Martha Bowes was an attractive Frau Eva and Stanley Ridges, Joseph Florian, William Doyle and Earl Amos all did very good work. Dixie Blair was amusing as Ursula. The chorus did exceptionally well, the six assistant "Spring Maids" presenting an especially pleasing picture. All musical numbers were well rendered. Day Dreams and Two Little Love Bees being the featured numbers. Mr. Price deserves credit for the excellent staging and the work of the orchestra was exceptional. Current week, "Sari." The cast of "Sari" is augmented by Louise Allen, soubrette from "Eileen" cast, and Karl Stall from the Henry W. Savage forces.

MABEL WILBER.

HOWARD MARSH.

Mabel Wilber, now prima donna with the Opera Players and appearing at Parson's Theater, Hartford, Conn., is one of the most talented and versatile actresses now appearing in musical stock.

Howard Marsh, tenor with the Opera Players, Hartford, Conn., has appeared in "Sari" and many other offerings. He is the possessor of an unusually pleasing voice and personality.

SEYMOUR WEMYSS SMITH.

TARKINGTON'S "SEVENTEEN"

Dramatized, Will Have Its Try-out at Indianapolis Next Week

INDIANAPOLIS (*Special*).—"Seventeen," a new play made from Booth Tarkington's novel of the same name, will have its premier week June 11, which will give Gregory Kelly a part suitable to his talents in boyish roles.

Before a large and enthusiastic audience the Stuart Walker Players began their third week at the Shubert Murat May 28-June 2 in "The Concert" and Mr. Walker's own delightful one-act play, "The Very Naked Boy." An interesting feature of the performance was the first appearance of Mr. Walker in the leading role of "The Concert," which he played with a sureness of touch and charm to be expected, as he understudied Leo Ditrichstein and played Arany on several occasions during his connection with the company on the road. Judith Lowry brought out the gracious and womanly traits of Mrs. Arany with fine effect. Y. L. Granville had his first real opportunity as Dr. Dallas and gave a performance that was highly commendable. One of the delights of the evening was the work of Agnes Rogers, whose natural gift seems to point to character work, and Edgar Stehl, as Mr. and Mrs. McGinnis, both of whom were excellent. Lillian Ross made the most of her bit as Miss Merk. Beatrice Maude as Mrs. Dallas and Dorothea Carothers as Eva Wharton pleased. In "The Very Naked Boy," which followed, Dorothea Carothers was charming as the girl, the role she created in New York with the Portmanteau company. George Gaul as the lover and Gregory Kelly as the boy rounded out a perfect trio. "Kick In," June 4-9.

PEARL KIRKWOOD.

ON ACCOUNT OF STOCK

A New Company in Chicago Causes a Dramatic Editor to Get Busy

The opening of a new stock company in Chicago, prompted Richard Little, dramatic editor of the Chicago *Herald* to work out the following, sent to THE MIRROR by its Chicago correspondent, Charles E. Nixon:

"The extinction of the stock company not only hurt the poor, old drama, it darned near ruined it because the stock company was the best training ground that the drama had. From the stock companies came the actor people who, having been taught in a great school, were able to take any role entrusted to them and give performances that were worth while.

"One of the greatest handicaps to the drama to-day is that it can no longer get fresh material from stock companies, but has to take its actors from the movie shows and they jig all over the stage and have forgotten how to talk. The return of the stock companies will not only again interest the public in the spoken drama, but it will reopen the school in which the recruit-officers of the spoken drama got intensive training in its most intensive form.

"So the dove was right in bringing in H. Lieb in its bill, because H. Lieb means the return of the stock company and the return of the stock company means the return of the drama as we once knew it."

"STORY OF THE ROSARY,"

SCHENECTADY, N. Y. (*Special*).—Mae Desmond and Players presented in a most pretentious manner, week May 28-June 2, "The Story of the Rosary," a most timely play, indeed. The acting was superb. Miss Desmond and Frank Pielder both had suitable roles and acquitted themselves with honors. William Bunn and Lyle Harvey handled the comedy situations adroitly. The story brought out the full strength of the cast, which is well balanced. "The Natural Law," 4-9.

NAT SAHR.

SIX WEEKS OF SHUBERT STOCK

Wane of Regular Drama in Minneapolis Followed by a Season That May Run All Summer

MINNEAPOLIS, MINN. (*Special*). — With the regular theatrical season on the wane in Minneapolis, amusement lovers are focusing their attention on the very superior stock productions being presented at the Shubert by the Shubert Stock company. After two weeks of comedy in "Hit-the-Trail Holliday" and "Potash and Perlmutter" the offering for week May 27 was "Common Clay," the Harvard prize play by Cleves Kinkead, in which John Mason appeared at the Metropolitan earlier in the present season.

In the stock production, the Mason role of Judge Filson was played by Averill Harris, who gave his customary skillful interpretation of the part. Especial interest, however, centered about Nan Bernard, who made her first appearance as leading woman with the present stock organization the week previous as Ruth Goldman in "Potash and Perlmutter." Miss Bernard, in the emotional role of Ellen Neal in "Common Clay," had ample opportunity to display her histrionic ability, and her work compared most favorably with that of Clara Joel who played Ellen in support of Mr. Mason in the road production seen here recently. Miss Bernard, if her first two weeks' work here is any criterion, bids fair to be one of the most capable and popular leading women ever appearing in stock here. Other roles in the present production were well taken care of by Ernest Fisher and Erin Lacy as Mr. and Mrs. Fullerton, Oscar Johnson and Marie Gale as the son and daughter, Joseph Holicky as Arthur Coakley, Kenneth Bradshaw as the attorney, Yates, and Alice De Lane, who contributed an unusually fine portrayal of Mrs. Neal.

It is gratifying to say that Manager Goldberg has assembled one of the most well-balanced, thoroughly satisfying organizations of co-workers, for "co-workers" they seem to be, seen in stock here in many a day. Much of the success of the plays so far seen is attributed to Joseph Holicky, under whose personal supervision all of the plays have been produced, and to that trio long identified with Shubert stock productions, Axel Lindahl, scenic artist; Bob Westerman, master carpenter, and Joseph Crawford, electrician.

It is to be hoped that the six weeks engagement of the Shubert Stock company, originaly announced, may be prolonged throughout the Summer. "It Pays to Advertise," current week.

CAROLINE BEEDE.

BREEZES, ETC., IN DALLAS

DALLAS, TEXAS (*Special*).

"Fly on, O wintry pleasures
To caves and places dark:
Behold our Summer treasures—
The stock at Cycle Park."

For have we not with us now Miss Bessie Dainty, and her talented cohorts of Thespians to formally inaugurate the eighteenth annual season of hot weather refreshment at this venerable institution? There the gulf breeze plays nightly and lightly over the brows of many votaries of an art as essential to civic life as schools, libraries, and candy shops. The ever youthful "Rebecca of Sunny Brook Farm" opened the season Saturday night, May 26, to a huge and appreciative audience. The production is quite lavish scenically, and a general air of freshness pervades the piece throughout. While it is not embellished with such luminaries as Edith Taliaferro or Eddie Phelan, the company troop along in commendable style. By a strange prank of dramatic destiny, this happens to be the first time "Rebecca" has wandered into our little municipality. Little Miss Dainty, who handles the title part, is quite charming, and is certainly slated for better work than Summer stock at no very distant date in the future. Pictures are being shown between the acts; peanuts and soda water, however, continue to hold their own as the star specialty turn. Other attractions to follow will be "The Cutest Girl in Town," "The Little Rebel," "The Wolf," "Bought and Paid For," "The Eternal Magdalene," "Seven Keys to Baldpate," and numerous others more or less recent.

The Old Mill Theater, recently destroyed by fire, reopened again last week with great gaiety and ceremony. It has been completely rebuilt, and many new features of protection and comfort have been added. George Perfect will still furnish his excellent caliber of music, now on a new Wurlitzer Hope Jones unit orchestra. A silk brocade and tapestry effect in old rose and ivory, offset by carpets and hangings in gold and blue, renders the interior an artistic joy.

Feature Theater: "The Bluebird Girl," with Marten Sisters, Al and Lois Bridge, George Clark, Grover Webb, Marie Dunn, Tempo Trio, and Edgar Barnett is drawing packed houses nightly, who all state that they get a good deal more than twenty cents' worth of fun out of the entertainment.

FRANCIS FOLSOM FIFE.

POLI REVERSES PLAN IN SCRANTON

SCRANTON, PA. (*Special*).—For a number of years it has been customary for the Poli vaudeville season to close about June 1 and the stock company to move over to the Poli Theater for the Summer season. This year S. Z. Poli has changed the order of things and vaudeville will run during the Summer and the stock company closed May 26. F. James Carroll, who has been manager of the stock company for 154 weeks, and has always given us the best plays obtainable for stock, and a first class company to interpretate them, has severed his connection with the Poli forces, to take charge of a moving picture house in Lowell, Mass. Mr. Carroll has, by his successful business methods, his genial disposition and unvarying courtesy, made a host of friends in this city, who will be sorry to see him go and wish him success in his new venture.

C. B. DERMAN.

TWO IN DECATUR

DECATUR, ILL. (*Special*).—The Orpheum Stock company opened their fourth week at a local vaudeville theater with "Tess of the Storm Country" and will play "The Traveling Salesman" the last half of the week. Miss Grace Baird does the leads in a very creditable manner; she plays the part of "Tess" in "Tess of the Storm Country." Keig Players are playing Carlyle, Ill., this week. Warnoe and Montague are now with this company.

PERCY S. EWING.

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HARRY FENDER,
Stock Singer and Dancer, Who Rose from the Chorus at a Bound.

In the season just closed in Kansas City the young man who withstood the test was Harry Fender. He went to Kansas City from St. Louis, where he was with the Opera Players' Stock for two years. He rose from the chorus with a bound. He is a fetching singer, a graceful dancer, and good looking without knowing it.

In writing about him "Jack" McCleery, Minion correspondent in Kansas City, says: "There is such a deep-rooted conviction here that Fender is scheduled for stardom that most of his admirers are already practicing to say, 'Oh, yes, I knew him when the Kansas City *Star* upset all precedent by giving him two columns and a two-column cut on its editorial page not long ago, and that in the face of the fact that the *Star* appears to derive great pleasure out of knocking almost every show that comes here. New York will have a chance to look this chap over next season, as he has signed with the Jack Norworth show."

LAMENT FROM ALLENTOWN

ALLENTOWN, PA. (*Special*).—Allentown's Open Air Theater, The Park, opened for the season with "Lend Me Your Wife," May 20, a nonsensical concoction, with music of all sorts interpolated to make it a go. The management has borrowed Old Fashioned Wife from "Oh Boy," Keep Off the Grass from "You're in Love," Smile, Smile, Smile from "Her Soldier Boy" and "When Love Awakes from "Eileen." These are the musical hits and about all there is to the show. The company, with the exception of Peggy Pates, Dot Philips and Alice Ryan, are away below the standard of Summer stocks. Jack Mundy, Ted Martin, May Wallace and Grover Webb are the other principals. The chorus of 22 is on a par with the majority of principals. When one compares this company with those which play Portland, Maine, Elmira, N. Y., etc., one cannot understand why we should fare so badly. "Hotel Cupid" is announced for current week.

FORD L. SHOTWELL.

WAR VS. PLAYS

TACOMA, WASH. (*Special*).—Wilkes Stock company, Dean Worley, manager: Week May 21-26 in "The Boss," "A Pair of Sixes," and "The New Henrietta." Splendid company, but not well patronized: too much Red Cross, Y. M. C. A. and army movements.

FRANK B. COLE.

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June 4th—"On Trial" Orpheum Theatre, Montreal, Can.

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LEADING MAN
Third Summer with His Own Company at Jeffers-Strand Theatre, Saginaw, Mich.

CHARLOTTE WADE DANIEL
CHARACTERS 359 West 124th Street

SOMERVILLE ALL SERENE

SOMERVILLE, MASS. (*Special*).—Somerville Theater, Clyde E. McArdle, manager: Full of impossible situations, inconsistent in spots, but with the most wonderful lines and situations, "The Girl He Couldn't Buy," the offering in which New England's finest stock company, Somerville Theater Players, were seen last week, packed this popular theater from pit to dome at nearly every performance. And stranger still, folks went away singing praises and going back a second and third time to see the play. Adelyn Bushnell in the title role was seen in a part that, aside from demanding that she look forlorn and dejected throughout most of the play, had its good points: Arthur Howard as Joe Maynard, a crook, was seen to advantage, while Rose Gordon as Kitty played a role that seems to suit her: naturally "she's a scream." Jack W. Lewis as Flip is scooping his greatest triumph since coming to Somerville. He gave a very smooth performance. Other favorites in a short cast were Brandon Evans, John Dugan, Grace Fox, Edwin Baily and Elbert Benson. A scenic production correct in every detail has been arranged by the companies, director Kendal Weston. Current week, "Never Say Die."

DELIGHTED DULUTHIANS

DULUTH, MINN. (*Special*).—Lyceum, J. L. Morrisey, manager: The Baldwin Players Stock company began their Duluth Summer season Sunday, May 27, with "It Pays to Advertise." The play was well presented, and drew full houses all week. The new leading woman, Miss Florence Carpenter, and the leading man, Godfrey Matthews, have both speedily won the favor of the public.

"The Boomerang," with the original New York cast, will play at the Lyceum for one night, Thursday, June 14. Duluthians are looking forward especially to this opportunity to see Martha Hedman.

New Grand, Frank Phelphs, manager: Nita Johnson and her Sweethearts was a feature at the Grand, beginning May 28. "Past, Present and Future," a comedy act by Russell and Belle, followed the headliner. "The Manicure Shop," a singing and talking skit, was also well received. Hopkins and Axtell in "Traveling," and Floyd Mack and Maybelle, were prominent features of the bill closing Sunday, May 27.

WILDA HARDH.

ORPHEUM PLAYERS IN NEWARK

NEWARK, N. J. (*Special*).—"The Woman He Married" was presented at the Orpheum by the Orpheum Players, week May 27-June 2. Agnes Fleming gave a sincere and conscientious performance as Jeanne. Dudley Ayers was excellent as Jules Marston, a part which fit him like a glove, and he wore it well. Eugene Desmond who has become a big favorite, scored heavily, as Cecil. Others in the cast were Girard Patterson, Stewart Robbins, Mabel Corruthers, and T. R. Loftus. Current week, "Little Shepard of the Hills." The Orpheum Players broke all stock records by presenting for two weeks "Her Unborn Child," playing to capacity at each performance.

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ALBEE PLAYERS, PROVIDENCE

PROVIDENCE, R. I. (*Special*).—Providence hailed with delight the appearance of Florence Martin as leading woman with the Albee Stock Players at Keith's June 2. Appearing as Marjorie Caner in one of Mr. Carpenter's little comedy successes, "The Cinderella Man," she captured all hearts and fit nicely into a well-ordered company by her unaffected personality and promising ability. Miss Martin is not a stranger here, for she has played here in her commendable portrayal of Peg in "Peg o' My Heart." Praise must be given to Mr. Doyle for his most careful work in staging the play. The whole company is excellent, and includes Messrs. Overman, Beasley, Schofield, Revere, Doyle, Longman, Turner, Abbie, and Wetherald, and Misses Martin Reimer, Ann Hamilton, and Preston.

Regene Wallace, former leading lady, left last Saturday evening, saying that two performances a day were too much for her. She was a favorite not only with the players, but with the patrons as well.

ELMER C. SMITH.

DECATUR

DECATUR, ILL. (*Special*).—The Great Parker Shows arrived Saturday, 2:30 A.M., Monday, May 21, after a long haul from Jefferson City, Mo. (over 200 miles) and had all of their shows set for opening that evening, but owing to continued rain did not open until Tuesday evening. They did not pull strong the first night on account of exceedingly cool weather, but the other four days of the week were very big, netting a handsome sum for The Loyal Order of Moose, who brought the shows here. Mr. Parker has got away from the old carnival idea and every show is absolutely clean. E. A. Warren (well known in the theatrical business) has charge of the press and was given liberal space in the local papers. "The Whip" proved the big "money-getter," and one evening alone it took in over $200. Other attractions were also well patronized.

PERCY S. EWING.

(*Continued on page 14*)

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CALGARY—EDMONTON

CALGARY, ALTA., *(Special)*. — "Intolerance" drew good business to the Grand week of May 7-12. Mlle. Bianca, assisted by M. Korsekoff and Wilhelmina Ragnhild, presented an excellent dancing act at Pantages week of May 14-19. Dorothy Vaughan was as popular as ever. Will Morrisey and Freddie Clinton, piano, singing, and patter have one of the best acts of the kind we have seen. Other acts: Alberto, xylophonist; Ed F. Reynard, ventriloquist, and a tabloid musical comedy, "Honeymoon Isle." Good business.

EDMONTON, ALTA. *(Special)*.—Frank Speight pleased well-filled houses at the Empire May 16-19 in Dickensonian readings. The Pantages bill was not up to the standard set for the past few months. It consisted of Gerrard's monkeys, which was the best act in the bill; Four Gillespie Girls, Blondell and Cain, Miller and Lyles, and Menlo Moore's musical tab, "The Magazine Girls."

The United Producing company has purchased the rights to "The Birth of a Nation" for Western Canada, and Morris Millican, late Edmonton manager for Pantages, and John Hasan, manager of the Empress Theater, Edmonton, have purchased the rights to the Bernhardt picture, "Mothers of France," for the same territory.

GEORGE FORBES.

STOCK PLAYS AND PLAYERS

(*Continued from page 13*)

HARLEM IN HIGH FEATHER

Pezet and Brown's Stock Company Under Way for the Summer

Beginning Tuesday night, June 5, a new stock company inaugurated a policy of high class dramatic productions at Hurtig and Seamon's New Theater, West 125th street, under the joint management of A. Washington Pezet and Harry Brown, Jr., both identified with the business end of the musical productions of F. Ray Comstock. Messrs. Pezet and Brown have organized this stock company in the belief that Harlem, which has ever been the home of high class stock companies, is ready to again embrace clever actors and actresses in a repertoire of high class stock company productions. The offering for the first week was a presentation of "Mile a Minute Kendall," written by Owen Davis, and produced with the original scenic production of Oliver Morosco. The cast of players engaged for this new company includes such well known favorites as Miss Monda Bruns, leading woman; Donald MacDonald, leading juvenile; Charles Dow Clarke, comedy roles; Miss Lucille La Verne, characters; while the other players in the initial offering include Fred W. Strong, Hamilton Mott, Grace Carlyle, Pell Trenton, Dodson Mitchell, William Balfour and Lucia Moore. The stage for these productions is under the direction of Argyll Campbell. "Mile a Minute Kendall" will be followed by other successful revivals of Broadway plays.

BIRTHDAY SURPRISE IN MONTREAL

MONTREAL, *(Special)*.—For the fourth week of their engagement the Orpheum Players gave an excellent production of "Potash and Perlmutter," May 27-June 2. W. Olathe Miller scored another emphatic hit as Potash, and Roger Ranous, the new leading man, gave an excellent portrayal of Mawruss Perlmutter; Stewart E. Wilson did a clever bit of characterization as Boris Andrief; Leander de Cordova was capital as the breesy Pasnisky and Hayden Stevenson a good Feldman. It is chiefly a man's play, the ladies did what they had to do well, but had little chance; Frances McGrath was charming and sincere as Ruth, and Ethel Bland was good as Mrs. Potash. The other parts were well dressed and played for all that could be got out of them. "Jerry," 4-9.

May 26, Director H. Percy Meldon was "sixty years young," as he puts it. During the performance of "Sinners" he was presented with a handsome signet ring and a pair of cufflinks as a tribute from the members of the company and other friends. After the performance he entertained the members of the company and a number of friends at supper in the banquet room of the Stanley Hall.

Edward Woodruff, who, during his short sojourn in Montreal as leading man of the Orpheum Players, made himself very popular, left the company May 26. He is leaving the stage and entering commercial life, going to take up an important position with one of the largest paper firms in the United States. He carries with him the good wishes of many friends.

W. A. TREMAYNE.

"REBECCA" AND "JERRY"

PITTSBURGH *(Special)*.—The third offering of the Vaughan Glaser Stock company at the Alvin, week of May 28, was "Rebecca of Sunnybrook Farm," which drew large houses. Fay Courteney was seen in the title role and won instant favor with the audiences; in none of her acting was she unnatural, and her Rebecca was the best work so far of her Pittsburgh engagement. Vaughan Glaser had the role of Adam Ladd, which does not offer much, but was done in a finished and reserved manner. Constance Kenyon proved herself a valuable asset for her splendid enactment of the role of Miranda Sawyer, and at her final exit was heartily applauded. Margolo Gilmore was happily cast as Emma Jane; William F. Powell as Jeremiah Cobb; Laura McGilvray made a lovable Jane Sawyer; Will D. Corbett made an effective Abner Simpson and the same can be said of Betty Ross-Clarke as his wife. The piece was well mounted, the other capable members of the cast being Don Burroughs, Ainsworth Arnold, LoVerne McCree, Blanche Sperry and Laura McMillian. "Jerry," week June 4. There is a possibility that the four weeks' engagement of this organization will be extended, but this cannot be confirmed at this writing.

D. J. FACKINER.

DEBUT IN THE DENHAM CO.

DENVER, COL. *(Special)*.—The Denham's offering for May 20 was "Jane Gray," in which Freda Tymers made her debut as leading lady. Clara Louise Moores is firmly intrenched in popularity. "The Little Millionaire" introduced the new company in musical comedy. William David and the entire cast, assisted by a well-chosen chorus, proved their ability to put over this type of play.

Lakeside will open with "Bright Eyes" June 10 with a company including Frederick Dunham and Mabel La Couver.

FREDERICK D. ANDERSON.

PLAYERS FOR PLATTSBURG

Webber Musical Comedy Company Open for the Summer—Fun for the Soldiers

PLATTSBURG, N. Y. *(Special)*.—Joseph L. Webber has leased the Plattsburg Theater for one year, with an option to purchase. He is the owner of the Hudson at Schenectady and the Warburton in Yonkers and is a brother of Lawrence Webber, owner of the Longacre in New York. He has formed a Summer stock company known as the Webber Musical Comedy Company, who are in Plattsburg at the playhouse.

The company opened up June 4, consisting of forty people direct from [illegible] with the following members: Harry Seymour, Bob Nugent, Sam Raynor, Willie Brooks (producer), Adrian Perrius (assistant producer), Louise Allen, Professor Beveau, musical director; Louis Diamon, assistant manager; William Snyder, stage director; Andy Myers, chief electrician; Eddie Jermon, press representative. The chorus is composed of Marie Nugent, Anna Meade, Anne Mack, Frances Campbell, Nellie Bruce, Kitty O'Neil, Helen Hess, Jean Roberts, Vic Warwick, Mina Wyatt, Rena Valdes, Billie Clarke, Myrtle Bender, Amy Perrin, Marie Wilson, Amy Dahl.

E. F. BOTSFORD.

KEITH PLAYERS, UNION HILL

UNION HILL, N. J. *(Special)*.—"The Witching Hour," by Augustus Thomas, was given a very capable production by the popular B. F. Keith Hudson Theater Players, week May 28, to exceptionally good business. Director W. C. Masson could not have used better judgment in selecting the cast and the result was as good a performance as would be possible to give. The character of Jack Brookfield, a gambler originally played by John Mason was in the very capable hands of Charles W. Dingle, whose conception of the difficult role was ideal. This is one of Mr. Dingle's favorite parts and proved to be the best work he has done this season. Evelyn Varden, the talented and popular leading woman of the company, appeared as Mrs. Helen Whipple, the mother of the boy convicted for murder and gave a true-to-life portrayal. Her magnetic personality and artistic intelligence were as striking as ever. Popular Charles C. Wilson, who possesses the great ability to sink his individuality in whatever portraiture he undertakes appeared to great advantage in the difficult role of Frank Hardmuth, a notorious villain. Mr. Wilson is one of the most widely liked of stock actors and his daily reception is always a vivid outburst of cordiality. Joseph Lawrence had a most agreeable role in that of Judge Prentice and made the part very lovable. Aubrey Bosworth as Clay Whipple did praiseworthy work and well deserved the applause he received. Clare Evans was very funny and amusing as Lew Ellinger and kept the audience in a constant uproar. J. Ellis Kirkham made a very dignified judge. The remaining parts were all convincingly played by Herbert Delmore, Arthur Mack, William Davidge, Jessie Pringle, Mildred Florence and Caroline Locke. "After Office Hours," a new play, was produced week June 4.

CHARLES A. BITTIGHOFER.

POLI'S IN WASHINGTON, D. C.

WASHINGTON, D. C. *(Special)*.—The Poli Players put on "The House of Glass," May 28. The event served to introduce Robert Frazer, the new leading man of the Washington organization. Mr. Frazer seemed to win the approval of the audience at first sight. He was warmly applauded and given so many curtain calls that he responded with a short address, in which he promised to give his best to the Washington Poli patrons.

Florence Rittenhouse is more than usually effective in the nerve racking part of Margaret Case. Howard Lang, in the part of Harvey Lake, takes good care of an important role. He is closely seconded by Ralph Remley as Carroll, the detective, who does his duty much against his will. J. Hammond Dailey hasn't his usual opportunity for displaying his abilities as a comedian, but makes the best of the Judson Atwood part. Louise Farnum introduces a line of laughter as Mrs. Brandt, the boarding house keeper. Russell Fillmore, cast as James Burke, a "crook" who reformed against heavy odds of trailing detectives, won repeated applause.

WARDE.

DAYTON

DAYTON, OHIO *(Special)*.—B. F. Keith's: A most unusual bill first half of week, May 27-June 2, called Summer vaudeville; can class with some of the bills offered in the Winter season at much higher prices. Fin and Finn commanded much laughter and applause with their black face act. Others were Walter Coyle and Alice Murrell, Francis and Norde, Lawrence and Edwards, and James Dutton and company.

Lyric: Manager Leon Berg was tendered a testimonial in the form of a vaudeville show on Sunday evening, May 27. Hurtig & Seamon, directors of the Lyric, gave the entire proceeds of the performance to their manager in recognition of his twenty years' service. This performance closed the house for the season.

Columbia: "A Daughter of the Gods" closed its run of two weeks June 2. Mary Pickford, in "A Romance of the Redwoods," week of June 3.

L. P. MORRIS.

FLASHES FROM STOCK STAGES

Favorites in Oakland, Cal.

The Oakland, Cal., Orpheum opened its Summer season with an excellent Summer stock company May 20, with "Hit-the-Trail-Holliday." The company is made up of Frank Darien, Jane Urban, George Barnes, Ancyn T. McNulty, Ernest Van Pelt, Paul Byron, Charles Yule, George Clancy, Hugh O'Connell, Elbert Horton, James A. Gleason, J. L. Brown, Arnold Travers, Charles Barton, Ruth Saville, May Foster, under the direction of James A. Gleason. Business from the beginning has been great. L. E. Rosebrook is musical director of the "Jazz" Orchestra," which is making a hit. The show is opened with a Miniature Song Revue composed of Buster La Mar, Lucille Dexter, Mildred Hilton, Jane Urban, Theo Brown, Violet Russell, Glenn Ayers, Edith Allen, Elise Schuyler and Master Heine Fredericks. The second week's bill was "Somebody's Luggage." The Oakland papers are as one in stating that it is the best stock company Oakland has had in years. The company is to remain at the Orpheum for 12 weeks when the Orpheum Vaudeville re-opens.

Stock Success in Maine

Russelle L. Test, who has just closed a 42-weeks' engagement with the Gladys Klark company in Bangor, Me., writes that the company had a very successful season in which it played "The Law of the Land," "The Woman He Married," "A Pair of Sixes," "Kick In," "The Rosary," "Fine Feathers," and "Believe Me, Xantippe." The roster of the company comprised Gladys Klark, Lillian Hall, Mabelle Waldon, Edythe Bryan, J. E. Balfour, Sam Waldron, W. A. Lauean, George McManus, E. F. Russell, Fred Sharkey, Charles Newhart and Russelle L. Test. Mr. Test is now en route to join the Lou Whiting company in Michigan to play all the leading roles opposite Miss Whitney, an engagement which he held for four years prior to joining Miss Klark.

Miss Olive Templeton and Forrest Orr are playing the leads with the Franklin Players at the Worcester, Mass., theater.

The Albert Lando Stock company will open its third season at Whalom Park, Fitchburg, Mass., June 18. The company will include many of the favorites of the past season—Richard Morgan, Lucius Fairchild, Edward Darney, Franklyn Fox, Bert Kellers, Gladys Macleod, Henrietta Bagley, Margeret Slaven, Marion White, and others.

"A Pair of Queens" in the Northwest

With the production of "A Pair of Queens," the Alcazar Players, at Portland, Ore., continued successfully to add a week to a season that has been uniformly prosperous, and which for length bids fair to outstrip all seasons for a number of years past. The farce was rapid and well cast, the pronounced character parts in which the play abounds being faithfully portrayed. The company was strengthened by the addition to the cast of Miss Peggy Winston, who made a promising professional debut.

William Webb has been appointed manager and director of the Denham Players, Denham theater, Denver, Colo., to succeed I. D. Woodward, who retires from the organization June 9.

"The Claim," Premier, Here Next Fall

Edward H. Robins devoted week May 28-June 2 of his stock company, at the Royal Alexandra Theater, Toronto, to the production of a new play by Charles Kenyon and Frank Bare, entitled "The Claim." Miss Florence Roberts and Mr. Robins had the principal parts. Report says "The Claim" has been received with such favor that it will be produced in New York in October under the management of Mrs. Henry B. Harris.

HARTFORD

HARTFORD, CONN. *(Special)*.—The Palace is playing to capacity houses as usual. It is regretable that this house will not seat five hundred or so more. However, the present seating capacity is close to 3,000, which gives it one of the largest capacities of any theater in the East. The theater has thrived splendidly under the management of William D. Ascough, who aside from being manager of this theater is president of the State Managers Association and one of the best known theatrical men in New England. Vaudeville bills at the Palace have been excellent, classical dancing offerings recently having proved very popular. Excellent feature pictures are also the rule.

SEYMOUR WEMYSS SMITH.

APPLETON

APPLETON, WIS. *(Special)*.—The Minneapolis Symphony Orchestra, with soloists, played to fair audiences matinees and evenings May 24, 25 at the local armory. Vaudeville and pictures at Appleton Theater to good business May 25-27. Joseph Winninger, manager, announces that gallery seats will be reserved for next season and made a part of the second balcony. Several important bookings have already been made. The Rex Stock company, at the Bijou, drew fair crowds to their mediocre performances.

GUSTAVE KISS.

HUNTINGTON

HUNTINGTON, IND. *(Special)*.—"Maid to Order" at the Huntington, May 4-5 played to splendid houses. Joe Roily, a gambling porter, was unusually clever. "The Suffragette Review," May 7-9 at the same theater, also drew big attendance; well staged and a clean musical tabloid.

ISIDORE L. MARX.

REPORTS FROM MIRROR CORRESPONDENTS

THREE CHICAGO HOUSES SHUT

Nevertheless There Are Enough Wide Open to Satisfy—Managers Take Fliers in Liberty Bonds—A Stock Company

CHICAGO, June 7 (*Special*).—The beginning of June finds three first-class theaters out of the running: Powers, The Blackstone and the Illinois. The Chicago Theater has continued its activities, likewise The Columbia, the hub of the burlesque wheel.

The "Show of Wonders" at present is the only production that can be technically classed as a summery entertainment. It is packing the beautiful Palace Theater at every performance, is bright, snappy and attractive, and fills its appointed purpose with untiring zest and plenty of diversion. Blythsome Marilynn Miller sets the key for singing and dancing that inspire cohorts of young women, costumed in a way that attracts for richness, or scantiness, as the fancy of the producer calls for. It is just the sort of a show for Summer, and the Palace could be twice enlarged apparently and still not be able to care for the rush of seat purchasers.

"Very Good Eddie" has gone on its way to California, where it opens next week at the Cort in San Francisco. The successor "Dollars and Sense" is a new three-act comedy by Allen Brooks, a young actor, who is now managing and staging, as well as acting in his own piece. His leading lady is Willette Kershaw, formerly with Holbrook Blinn's "Theater of Thrills." Others in the cast are Justine Adams, Vivien Pell, Gilda Leary, Henry Dugan, Philip Lee, Lucia Moore, Matsu Nishi. The last act is said to present a novelty in stage craft, the scene being divided into three sections, evidently to keep pace with the current demands of cliff dwellers, as our stage is to reflect the life of the times. "Dollars and Sense" will run as long as it justifies the first part of its title.

"The Seven Chances" at the Cort had ten last week and an extra matinee, and drew in nearly $12,000. It looks like a regular good thing and will be continued as long as it acts up to its present pull. Carroll MacComas, the leading lady who comes from an eminent military family, is one of the versatile young women of the stage who can sing, dance and whistle with the best of them, not to remark, act. She recently appeared as the magazine-cover girl on *McClures* in colors. Up-to-date, Miss MacComas has avoided the moving picture magnates, but the perfection of her features would seemingly entitle her to a good position in that line, if she chose to accept contract.

"The Pawn" is a melo-dramatic movement highly effective in thrills strong in emotional tension. It is a close study of Japanese character and intrigue in the melting pot of Washington D. C., and Frank Keenan gives a wonderfully drawn characterization of the shrewdest of diplomats, the Japanese, carrying it most convincingly. Mr. Keenan's recent effective work in films have marked him for mastery in the silent drama, and he has forgotten nothing of his histrionic subtlety, to put it over on the mimic stage. Among other artists in this interesting play at the Princess, who score well, are James Crane and Marjorie Wood, who are well up in the place with Mr. Keenan.

This week, the Lieb-Harris players will present the mystery farce, "Seven Keys to Baldpate" at the Wilson Avenue Theater. Herman Lieb, a well-known character and leading actor, is the manager of the company and leading roles will be interpreted by Mitchell Harris, who has been conducting a stock company in St. Louis. Marguerite Hers, who has given evidence of marked talent at the Little Theater in this city, is the leading lady. Other members of the company are Evelyn Walls, Ruth Towle and Charles Holman. This introduction of stock company into "little Paris" at the Wilson Avenue Theater is a venture that will be followed with interest.

The "Bird of Paradise" continues its pleasant play with volcanic eruptions, continues to be a popular attraction at the Olympic and will hold the boards, just as long as the business justifies.

"Turn to the Right" continues along the even tenor of its paying way at Cohan's Grand Opera House, with excellent patronage.

The Raffle for Red Cross Memberships in the lobby of Cohan's Grand Opera House every matinee day at one thirty, attracts crowds and is resulting wonderfully well for the good cause.

"Sport" Hermann is having difficulties of his own in getting in subscriptions for 100,000 of the Liberty Loan Bonds assigned to the Chicago Theaters. Up to the present the Cort has taken $10,000, and Powers the same; Garrick $2,000, and Walter Call, the doorkeeper at the Olympic, $500. Mr. Hermann would have taken the entire loan himself if he could, rather than ask other managers to help out on the deal. Mr. Hermann was formerly Commodore of the Columbia Yacht Club, and has had all his spare time occupied aside from running his athletic enterprises and theater, and the bond business that has been put upon him, in trying to start the engine of his forty-three foot power launch. It simply won't work and he has had the best engineers all along the North Branch trying to do it for a week past.

CHARLES E. NIXON.

LINCOLN, NEB.

LINCOLN, NEB. (*Special*).—"Her Unborn Child" played a return engagement at the Oliver, May 28-June 2, to very good business, two performances being given daily, matinees for ladies only. The cast included Miss Shirley Moore who layed at the Oliver last Summer with the Lincoln Players.

The Otis Oliver Players, formerly of the Murray Theater Richmond, Ind., opened for a Summer run in "In Walked Jimmie," June 4.

The Lyric, R. R. Livingstone, manager: This popular house will be closed shortly for renovating and decorating. The show will be moved to the Orpheum, after which the Orpheum will be put in shape for next season. The Majestic, formerly the Orpheum, will be remodeled by the owners at a cost of approximately $20,000 and into a first-class picture house, to open about September 1. Capitol Beach opened May 27 under the management of W. E. Sharp. It has raised continuously since the opening.

V. E. FRIEND.

LONDON, CAN.

LONDON, CAN. (*Special*).—Grand Opera House: The Boston English Opera company played a return engagement, May 30, giving two performances of Faust to good patronage and pleased. The first of the much advertised Max Linder films, entitled "Max Comes Across," was shown May 24-26 and justified the advertising and drew more laughs than any other previous film. Nance O'Neil in "The Iron Woman" was also shown on the same dates. The first of the new Lonesome Luke films "Lonesome Luke's Honeymoon," was shown May 28-29, and made a decided hit, the feature film, "Melting Millions," and a vaudeville act completed the bill. Mme. Sarah Bernhardt in "Mothers of France," June 4-6.

Patricia: The Fatty (Roscoe) Arbuckle Comedy films will be shown at this house instead of The Grand as previously announced, the first of the series, "The Butcher Boy," was shown May 24-26 and was much enjoyed. The feature film was "The Little Lost Sister," and three good vaudeville acts completed the bill. "The Masque of Life" drew fine attendance, May 28-30.

Princess: Lillian Hardcastle and her English Musical Maids have been engaged for a six weeks engagement beginning May 28 with two changes of bill each week in addition to films. Business is good.

C. E. A. WEBBE.

MONTREAL

MONTREAL (*Special*).—At His Majesty May 28-June 2, "The Submarine Eye," a powerful romance of love and adventure above the sea and below, was shown. The Hawaiian Sextette, the Monalanus, provided the chief item at the Francais. Sohmer Park had a good vaudeville. Alice Brady is at the Tivoli in the "Hungry Heart," a picturization of "Frou Frou." "The Blue Streak" is at the Strand.

W. B. Naylor, well known here for many years in newspaper and theatrical circles, has joined Vera Dyshayne's company, now rehearsing in Toronto with the musical comedy "Oh, Cecil!" as advance. The company opens shortly for a Canadian tour.

W. A. TREMAYNE.

SCRANTON

SCRANTON, PA. (*Special*).—Academy: "Her Unborn Child," week May 28, to excellent business. In the cast were Florence Bennett, Laura Tintle, William Champ, Tennel Flaherty, Lael Davis, Margaret Pitt, T. H. Roberts and Bloesser Jennings.

Poli's: Two excellent bills week May 28 to big business with "What Every Girl Should Know" and "The Naughty Princess" as headliners; both made big hits, and "The Will of an Eskimo," Harry Shayne, the Musical Clovers, Jim and Flo Bogart and others. The pictures "Southern Justice" and June Caprice in "A Small Town Girl." Both took well.

Strand: Anita Stewart in "Clivers' Rebellion," May 28-29; Marguerite Clark in "The Valentine Girl" May 30-31; "Whose Wife?" June 1-2 to excellent business.

The Keystone Dramatic Club gave a creditable performance of "Young Mrs. Winthrop" at the Providence Auditorium May 29, to a packed house. Applause and curtain calls were numerous. The pupils of the Technical High School gave a fine performance of "Green Stockings" in the Auditorium of the Central School, May 29, to an overflowing house. The proceeds were for the benefit of the Twelfth Regiment.

C. B. DERMAN.

SIOUX CITY

SIOUX CITY, IA. (*Special*).—Orpheum (Roy C. Emery, res. manager): Four days, starting May 27, Elsie Williams and company in "Who Was to Blame?"; Fairman and Patrick; Two Lowes; Grant Gardener; "The Winter Garden Review" with Anna Mae Bell; Gladys Lamphere and Bob Murphy. Three days, starting May 31, Theisson's Pets; Walsh and Bentley; Arthur LaVine and company; Hershel Hendler; Fred. Zobedie and company. This is the last week of the Orpheum for the present season. Work has already started for the new $150,000 Orpheum that is to be finished in time for the opening of next season. The Paulist Boy Choir of Chicago is to be heard here at a matinee and night in the near future.

Gene Shakespeare, the popular juvenile man who was with the Princess Stock company here last season, has duplicated the success he made here according to advices received here from Akron, O., where he is playing with the Fieber and Shea Stock. Grand, Princess, Plaza, Strand and Royal all doing good business with feature pictures.

MURPH.

BRUNSWICK, ME.

BRUNSWICK, ME. (*Special*).—Cumberland: Geraldine Farrar in "Joan the Woman," May 25-26, satisfied good houses. Low Bernard Musical Comedy company, May 28-30, opened to large houses and seemed to please. Bowdoin College Dramatic Club, May 31, Pastime: Large houses with excellent photoplays.

JAMES F. SNOW.

MACON, GA.

MACON, GA. (*Special*).—Grand: "Sunny Side of Broadway," May 31-June 1-2. Capitol: Feature pictures, May 28-June 2. Palace: Feature pictures, May 28-June 2. Princess: Serial and comic pictures, May 28-June 2.

ANDREW OLIVER ORR.

WASHINGTON, D. C.

WASHINGTON, D. C. (*Special*).—The Aborn Comic Opera company continue their successful Spring season at the National Theater to large and appreciative audiences. "Naughty Marietta" is the third strongly admired musical offering with an interpretation that is roundly praised. A number of new principals meet with a most cordial greeting, notably Maud Gray, prima-donna soprano, who sings the title role, Mae Kilcoyne, as Adah, the soubrette role, and Lillian Ludlow as Lisette. Other principals include Carl Hadyn as Capt. "Dick" James McKibern as Simon; George Shields as the lieutenant governor; Charles H. Bowers as Eljenne; Ralph Nichols as Sir Harry; Harlan T. Briggs as Rodolfo, and Philip Fein as Florenzo. "The Spring Maid" is the underline.

Bernard Granville, singer, comedian and reconteur, headlines the present week's bill at Keiths. Other features noted in the program are Charles T. Aldrich, protean comedian; the Misses Campbell, singers of costume songs; the Maryland Singers, four pretty girls and a violinist; Allman and Ardath, Rockwell and Wood, James and Betty Morgan and Lillian's Comedy Dogs.

"The Warrens of Virginia," the charming play of Southern life by William C. de Mille, is the present week's interesting stock selection that displays with excellent opportunities the strongly prized talents of the Poli Players. Coming as it does during the week of the first Confederate Veterans Reunion in the Capital city with the locale of the play in the valley of the Rappahannock and the atmosphere and surroundings of the story so admirably told, should prove decidedly interesting to the visiting wearers of the gray. Edwin H. Curtis, stage director, and Charles Squires, scenic artist, have given the play one of the finest productions of the season.

The Heart of Wetona" follows.

George Primrose, the famous minstrel favorite with a picked company of seven dancers and comedians in a revival of old-time minstrels, is the big headline of the week's continuous vaudeville program at the Cosmos Theater in "A Southern Darkey Jubilee." Others of note are Bothwell Brown and Frances Young, dancers; the Adanic Trio, instrumentalists; Jean St. Auge, a soldier singer from France; Alice Morley and the McCarthy Sisters. Manager Bryiawski of this house, who has long been making a specialty of patriotic co-operation with the forces of the Government in various fields, is now booming the sale of Liberty bonds in his program performance and projections upon the screen.

Winthrop Ames's production of the comedy "Saturday to Monday," witnessed here during the past week at the Belasco Theater, was withdrawn after the Saturday night's performance. Mr. Ames proposes to present the play in New York in the early Fall.

The Savoy Park connected with Crandall's Savoy was opened to the public for the first time during the past week, adding in its numerous additions—an extra capacity of over eleven hundred. Over $6,000 was expended in the construction and which is the only open air resort strictly of the first-class in connection with a motion picture theater. Manager Harry Crandall has two other large motion picture houses now under construction: The Knickerbocker, with a capacity of 1,700, and the Metropolitan, that will seat 2,400, both to be opened in the Fall.

JOHN T. WARDE.

LOS ANGELES

LOS ANGELES, CAL. (*Special*).—Kolb and Dill have taken Los Angeles by storm with their "The High Cost of Loving." Evidently the town was athirst for a musical comedy and it seems to be more than satisfied with the efforts put forth by Kolb and Dill and their capable cast. It is a long while since the Majestic Theater has seen the big numbers that attend every performance at this house.

"Shenandoah" ran one week at Clune's Auditorium and then was taken off. Its cast was a good one, being headed by Tyrone Power and comprising Winnifred Greenwood, Henry Von Meter, Monroe Salisbury and others whose names are well known, particularly to screendom.

Will Wyatt has closed the Mason Opera House for a couple of weeks and has taken a fishing-pole to the region of Big Bear. Mr. Wyatt promises a very much worth while Summer program at the Mason.

Cecil Cunningham has been making a decided hit at the Orpheum in songs written by her husband, Jean Havez.

"Within the Law" had a successful week at the Morosco Theater. The fact that Tally's Theater showed the same production on the screen as a Vitagraph offering seemed rather to help than to harm the Morosco box-office receipts.

The Burbank is making a hit with its ten-cent program, which comprises two hours of vaudeville and Mutual features. Morton Cohan is the new head of the Burbank, and everything he touches seems to turn to gold.

The Hippodrome offered as the week's three big attractions Dave Wood's Animal Actors, Whitner's Operatic Dolls and the Three Falcons.

At Pantages vaudeville and pictures are the attraction. The pictures-vaudeville combination is proving a popular one in this city.

And Marc Klaw we still have with us. Los Angeles theatrical folk are beginning to think he means to buy a portion of the city and to settle down here. He avows himself a California booster.

MABEL CONDON.

PITTSBURGH

PITTSBURGH (*Special*).—"Johnny Get Your Gun" opened at the Duquesne May 28 and will probably stay for a few weeks. Louis Bennison continues in the role of Johnny Wigzin. Edith Lyle is now doing the part which was done by Grace Valentine when the piece had its premiere at this house. William Garwood, well known to motion picture fans, has the role of Bert Winthrop.

"Twenty Thousand Leagues Under the Sea" ended a five-weeks' engagement at the Pitt June 2, and was immediately followed by "The Garden of Allah" with a large chorus and augmented orchestra.

Marie Stoddard, although not billed as the headliner, in reality occupied that place by popular consent of the audiences. The entire bill was a praiseworthy one and included Bert Clark and Mabel Hamilton, Ben Bernie and Phil Baker, Homer Mason and Marguerite Keeler, Durkin Sisters and the Four Earles. Joe Howard's Revue is the headliner week June 4.

D. J. PACKINER.

CINCINNATI

CINCINNATI (*Special*).—Things theatrical are suffering from a severe attack of in-between season ennui. With the closing of the regular Keith season superior attractions in the way of indoor entertainment came to an abrupt end. The first week of Summer "vodvil" at popular prices is reported by Manager Ned Hastings to have been very satisfactory from the box office viewpoint. The weather man has been kind, too, for the temperature has been far from that usually incident to the Summer season. The Summer resorts are just striking their stride. Chester Park has been drawing as well as could be expected in the face of bad weather. Coney Island threw open its gates May 27, after a mammoth Masonic Outing on the day previous. The Zoo bid for popular favor with Conway's Band, starting May 27.

The Theater Managers' Association, of which C. Hubert Heuck was recently elected president, is busy with several questions of importance for next season, not the least of which is the settlement of differences with the Musicians Union. Increased pay for the men and a guarantee of a thirty-week season seem to be the main stumbling blocks, although the managers are willing to meet the union men half-way. No solution of the difficulties seems to be in sight and it is not improbable that the regular dramatic houses may try an opening without the customary orchestra embellishment.

The coming season may see the opening of two new theaters, although it is not likely that the buildings can be completed in time for the opening of the season in September. In fact it will probably be later than the first of the year before everything could be made ready. Both houses are to be on Sixth Street, one just east and the other west of Vine Street. Popular vaudeville is to prevail at one, and it will be one of the largest auditoriums devoted to that purpose anywhere in the country, having a seating capacity above 3,000. The other, to be erected on the old site of the Gifts Engine House, will likely be devoted to popular priced dramatic attractions, which have not had a home in Cincinnati since the Walnut Street Theater was given over to motion pictures.

All motion picture houses observed Registration Day, June 5, by closing until two o'clock in the afternoon. A special program announcing the Liberty Loan, the display of the President's picture, Red Cross information, and announcements about recruiting agencies, concluding with the singing of The Star Spangled Banner, were featured at each theater.

WM. SMITH GOLDENBURG.

BROOKLYN

BROOKLYN, N. Y. (*Special*).—Sunday afternoon and evening, May 27, at the Majestic, there was tendered to Leonard Grover, the veteran theatrical manager, a tribute in the form of a jubilee, consisting of an all-star program of unprecedented proportions. The number of artists who spontaneously offered their services necessitated the division of the program into two parts—an afternoon and evening performance—at both of which the spacious Majestic was filled to capacity; the affair was a huge success.

Bushwick: Valerie Bergere and a capable company headlined the Bushwick bill, week May 28, in "The Noblest Vampire," a clever comic modern version of an episode in the life of Cleopatra. Rooney & Bent were welcomed in an up-to-date version of their popular success "At the News Stand." The Primrose Four were heard in an enjoyable collection of new songs. The Bowman Brothers were immensely entertaining in negro types. Harry Holman and company in "Adam Killjoy" (a comedy playlet written by S. G. Champlin, the drummer of the Bushwick orchestra), scored a hit. Violet Dale was at her best and evoked much applause; as did Archie & Gertie Falls; Olga Mishka company in classic and modern dances; Merle's trained cockatoos, a well trained bird act, and Robins in his unique musical number. Business excellent.

The Orpheum bill, week May 28, was headed by Adele Rowland in her singing act, in which she scored heavily and Florence Moore & Brother who were also enthusiastically received. Mr. & Mrs. Jimmie Barry in a rural playlet "The Rube" were delightful. Mr. Barry's delineation of The Rube being exquisitely humorous. Gene Greene, the popular song entertainer, was indoced to augment his regular program with some extras. Hull & Derkin in a song skit entitled "Twixt Dinner and Opera" rendered an entertaining program of vocal selections. J. Warren Keane with his card tricks; the Travilla Brothers and their diving seal; the Hickey Brothers, acrobats, and the mirror dancer, Ameta, concluded an excellent bill. Capacity houses, as usual.

Majestic: The Majestic attraction, week May 28, was "Canary Cottage," Morosco's musical comedy, the cast including Trixie Prigsmn, Charles Ruggles and Herbert Cothrell. This production, which played to crowded houses, concluded a very successful season at this house.

JOSEPH R. GARLAND.

SALAMANCA

SALAMANCA, N. Y. (*Special*).—Andrews: The French Venus and Her Posing Models, Mlle. Lotta and company, in their "magnificent and massive creation" "The World of Art," played to a good sized house May 31. The act was of a variety different from those seen here in some time past and was a pleasing addition to the good bill of pictures that were included.

Palm: "The Dawn of a Rose" played to fair sized houses May 31-June 1. Special mention should be given Mlle. Idyllia, a toe dancer of ability, who also appeared in other graceful terpsichorean offerings. In conjunction with the big vaudeville show Manager Stone added a five-reel feature, "The Law of the North."

T. H. NORMILE.

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: Dark, May 28-June 2. Domision: Catherine Crawford and her Fashion Girls scored great hit, May 28-30; others who also pleased were Bert and Harry Gordon, Harry Tyler, Mario and Trevette and Valentine's Dogs, to capacity. The Family: Vaudeville and pictures, May 28-June 2, to big business.

J. H. DUBB.

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PORTLAND, ORE.

PORTLAND, ORE. (*Special*).—John Drew and his highly competent company in "Major Pendennis" won the warm approval of big houses at the Heilig, May 28-30. His advance sale broke all his previous records.

S. R. O. banners marked the closing days of the Orpheum season at the Heilig, week May 20. Ray Cox with her horse, and Dorothy Shoemaker and company, in a new act, were the headliners of an excellent bill. Miss Shoemaker and Louis Leon Hall, her leading man, were formerly very popular leads in the Baker Stock company of Portland, a personal popularity attested by much entertainment socially upon the occasion of their recent visit.

Captain Louis Sarcho and his submarine show at Pantages were skilfully advertised and drew crowded houses at every performance during the week.

The Hippodrome featured Earl Flynn and his American Girls, and an installment of the photoplay serial "The Great Secret," with Bushman and Bayne. The Strand headlined Wilbur and Lyke, and the photoplay "Like Wildfire," with Herbert Rawlinson.

At the Lyric, the musical comedy stock company presented "Bon Ton Frivolities," a typical girl show with musical trimmings.

Popular pictures of the week were "A Romance of the Redwoods," Mary Pickford, at the Peoples; Anita Stewart, in "Clover's Rebellion," at the Majestic; George Beban, in "The Marcellini Millions," at the Columbia, and Douglas Fairbanks in "The Americano," at the Sunset.

Standing room was at a premium upon the occasion of the personal appearance of J. Warren Kerrigan at the Columbia in a number of short talks on the motion picture actor and his business.

The Oaks, Portland's Coney Island, opened brilliantly and successfully May 27, under the management of John F. Cordray, the veteran vaudeville manager. Eloise Anita Hall, in high-class song was the feature of the program in the auditorium. The Oaks is booked for continuous and changing vaudeville throughout the Summer.

Calvin Heilig, dean of theatrical managers of the Pacific Northwest, and general manager of the newly organized Pacific Northwest circuit, will spend the greater part of the month of June in New York city attending to the bookings for next season. JOHN F. LOGAN.

SAN FRANCISCO

SAN FRANCISCO (*Special*).—Henry Miller and his company are enjoying prosperity at the Columbia in the premiere "The Better Understanding." Mr. Miller presented Ruth Chatterton in "Come Out of the Kitchen," June 4. She offered the play here last year to capacity houses.

The Alcazar is dark, week ending June 4, but Augustus Thomas is coming here to stage the premiere of "The Copperhead," starring Richard Bennett, who is now rehearsing the play at the Alcazar. The first week of Mr. Bennett's engagement, June 4, will see "The Cinderella Man."

The Cort is running "The Masked Model" for a second week, the first having proved successful.

The Savoy is still offering "The Circus Girl" to good business.

The Wigwam presented "In Wyoming," week May 27 with Del Lawrence as the star. "Treasure Island" followed.

The Orpheum is giving us another good bill including Ray Cox, Dorothy Shoemaker and company, Boyle and Brown, Frank and Tobie, DeLeon and Davies and holdovers.

The Strand has the picture "Panthea"; Pantages, vaudeville and pictures; Hippodrome and Casino, vaudeville and pictures all doing a good business.

Soldiers by the thousands being in town makes it profitable for the show houses.

A. T. BARNETT.

CONNELLSVILLE

CONNELLSVILLE, PA. (*Special*).—Soisson Theater; Mrs. Fred. Robbins, manager, gave the theater May 20, to the American Red Cross and also Sunday, May 27, for the Relief of the Italian Sufferers in Italy. Houses packed on both occasions.

June 1 Barnum and Bailey at Uniontown to a large attendance. During the performance a storm blew the big round top down, killing one and injuring fifty people.

June 3 a benefit for war sufferers was given in the Slavish Hall.

MRS. FRED. ROBBINS.

VANCOUVER, B. C.

VANCOUVER, B. C. (*Special*).—Vancouver is at last to have a modern theater. Such is the welcome announcement recently made by Louis A. Rostein, former manager of the Empress Theater in this city. The company Mr. Rostein represents have taken over the site and partly completed structure commenced some years ago, and abandoned when hard times struck the province.

The Vancouver Opera House will be the name of the new house, which will have a seating accommodation for 2,200. The most modern stage equipment will be installed, and henceforth Vancouver can offer adequate stage space to the largest travelling companies. Among other appointments planned is a large pipe organ. The new theater is to open for the Fall season in October next, and Vancouver will once again be established on the theatrical map. By arrangement with Calvin Heilig, of Portland, Ore., the Vancouver Opera House is being placed on the same circuit with the Metropolitan in Seattle, the Auditorium in Spokane, the Heilig in Portland, together with other first class houses in the Northwest.

The film "Intolerance" closed a successful two weeks' engagement at the Orpheum last week. This house is given over to pictures for the Summer, but is to resume vaudeville early in September. CAMPBELL WOOD.

PLAY TITLE BEWILDERS BOSTON

"Mary's Ankle," at the Hub, Works Out All Right—"Caliban," with 5,000 People, Again at the Stadium

BOSTON (*Special*).—There was only one new play at our theaters last evening, June 4. May Tully's farce, "Mary's Ankle," came to the Wilbur with Irene Fenwick well remembered here by her fine work in "The Song of Songs." The title of the play had served to arouse much speculation regarding the possibilities of the farce. Miss Fenwick was supported by such capable players as Walter Jones, Zelda Sears, Louise Drew and Bert Lytell.

"Mr. Jubilee Drax," the detective play that opened at the Castle Square last Tuesday evening, has the merit of telling a story, is filled with surprises, and its plot is involved in persistent mystery. There is a fabulously valuable blue diamond, and from the moment that the audience hears of this gem, through all the adventures in its pursuit, the chase is continuously exciting. Among Mr. Craig's players who stand out conspicuously in the performance of the melodrama are Donald Meek, as a Persian rug seller, who is capable of any crime for money; Wilfred Young as an Englishman with the drug habit, and Frederick Murray, as a Chinaman. The play is announced until further notice.

The Tremont, with "A Tailor Made Man"; the Plymouth, with "The Masquerader"; the Park Square, with "Fair and Warmer," and the Copley, with "The Angel in the House," are presenting plays that are expected to run until the end of the season. The Majestic has the photoplay of "The Crisis." The Shubert and Hollis closed for the season on Saturday night. The Colonial closed some weeks ago.

Much interest is taken in the masque of "Caliban," which is to be given at the Stadium in a few weeks. In the principal banks and business houses are young women, attractively attired as nurses with small red crosses on their caps, selling tickets for the performances. There will be five thousand people in the masque and almost every day there is a lecture by some well known dramatic authority setting forth the value of the piece.

Mention has been made here of the fact that Mr. and Mrs. Finestone, the former the treasurer of the Shubert Theater, had twice barely escaped with their lives last winter when driven from their apartments by fire. On both occasions the thermometer was about zero. Now, however, they have forgotten their previous experiences with the fire fiend, for they are receiving congratulations on the birth of a daughter.

DUDLEY CLAPP.

LOUISVILLE

LOUISVILLE, KY. (*Special*).—The summer season of vaudeville at reduced prices at Keith's is proving a marked success. The bill week of May 27 embraces three shows daily, five standard acts with two complete changes of the bill during the week. Matinee prices, 10c.; night prices, 10 and 20c.

Large attendance continues to rule at Fontaine Ferry Park. The special attractions week ending June 2 are Paulson's Military Band, the Majestic Trio and the Big City Four. An added attraction June 2, attracting a large crowd was a children's carnival, each child in attendance receiving a souvenir of the occasion.

The moving picture houses enjoyed another prosperous week, May 27-June 2, the offerings being noted ones, embracing Bushman and Bayne at the Alamo in person and on the screen, Chaplin at the Star, Pauline Frederick at the Majestic with the particular hit of the week, Geraldine Ferrar in the photoplay adaptation of Joan of Arc, styled "Joan, the Woman," at the Strand; appropriate and incidentally vocal and orchestral accompaniment.

George A. Sine is making a hit in the box office with the Fontaine Ferry patrons, duplicating his success in a similar capacity during the Winter at Keith's.

Charles C. Foster, the present jailor of Jefferson County, has announced his candidacy for re-election. Mr. Foster is an ex-newspaper man, dramatic critic and all-round good fellow, having many friends in the theatrical profession. During the winter he arranged several unique entertainments for the pleasure and benefit of his temporary guests. Madam Bernhardt paid a visit to his bastile and complimented the place on the occasion of her last visit here.

The success of young Blackwood Cuscaden, lately mentioned in this letter with Christie McDonald in "The Misses," recalls memories of the talented family of which he is a member. His mother, Stella, was a gifted performer of children parts in her youth and was associated with the late Ezra Kendall. Harry Cuscaden, brother of Stella, has filled important parts in stock companies in various parts of the country, and genial George Cuscaden, the grandfather of the boy, recalls with genuine pleasure his call-boy days at the old Louisville theater of years ago. The family is an ancient one. The Louisville members are distantly related to Maud Adams, and descended from the house of like name, but differently spelled, made famous in the novel "When Knighthood Was in Flower."

CHARLES D. CLARKE.

BERKELEY, CAL.

BERKELEY, CAL. (*Special*).—The graduating class of the University of California presented their Senior Extravaganza last week in the Greek Theater to an audience of over 8,000. The comedy was a great success from all points of view. Over two hundred students took part and the dancing and chorus work was strongly featured throughout. Reginald Travers, the best amateur theatrical coach around this section of the state, had full charge of all the principals and was assisted by Mr. Carlyle, who took charge of the choruses.

The plot of the Extravaganza centers around a young girl who is taken to an uninhabited island by her mother to have her grow up away from men. In order to make life worth while on the island, the mother founds a college for girls only and continues to conduct the same until a group of college lads are shipwrecked on its uncharted coast. The leader of the college boys meets the innocent girl on the island and a romance immediately springs up and continues in spite of all that the mother attempts to do to break up the same. The end is now readily seen and all return to the continent and the college for girls only is a thing of the past.

Mr. Cyril Maude, the famous English actor, was the guest of Professor Armes last week on the campus and was shown the world's famous Greek theater. Professor Armes demonstrated the wonderful acoustic properties of this theater by dropping a coin on the stage and making the sound audible to Mr. Maude, who was seated in the last row of the house, which holds over 10,000 people.

One of the courses announced for the summer session of the University of California will deal with the fundamental principles of play writing. It will deal with all phases of the subject and may produce many clever playwriters.

Walter De Leon and Mary Davies in "Behind the Front" appeared at the Orpheum in San Francisco last week. It may be of interest to the readers to know that Walter De Leon was one of the most popular men that the University of California has ever turned out. While at college he was yell leader of the student body, the highest honor that the college can bestow upon a popular hero. He also wrote many of the amateur performances presented here during his undergraduate days.

ERWIN HIRSCHFELDER.

SPOKANE

SPOKANE, WASH. (*Special*). — Auditorium; Alexander, the mystic, opened a fourteen days' run May 14 and drew well.

ROBERT S. PHILLIPS

FALL RIVER

FALL RIVER, MASS. (*Special*).—Bijou: May 28-June 2, Marie and Billy Hart in "The Circus Girl"; Chris Chisholm and Viola Breen in "A Shop Girl's Romance"; Kenney and LaFrance, Ward and Shubert. The Three Aitkins, Arbuckle in "The Butcher Boy," Pathe News with interesting scenes of the recruits at Newport; "The Voice on the Wire," Mae Murray in "The Primrose Ring." Arthur Parker and company in "The Surprise Party," Frank Bush, Keene and Williams, the Beeneviri Brothers, tenth episode of "The Double Cross," Wm. Fox comedy, "A Bathhouse Tangle," Nance O'Neil in "The Iron Woman," and Blanche Sweet in "The Silent Partner," to S. R. O.

Academy: Mademoiselle Evelyn in "The Masque of Life," thrilling film spectacle, Pathe News, and Douglas Fairbanks in "In Again, Out Again," May 28-June 2, to large attendance.

Plaza: "The Secret Kingdom," Alice Joyce and Harry Morey in "Her Secret." The third series of O. Henry stories and Stuart Holmes, May Martin, Carl Eckstrom and June Dare in "The Derelict." As Teddy Brant Mr. Holmes gave a splendid interpretation of the part. Large attendance.

Palace: Strong line of photo plays to large attendance. Lyric, American, Globe and Tower, large attendance with a well selected line of feature photo plays. Savoy, closed. Empire: Big results are being made on the new theater which, when completed, will be a credit to the city.

Tom Kelley, of "The Great Lover" company, has returned to his home in this city, his season having closed. Lester Lonergan and his company returned to New York, May 27. Breezy Knoll Bungalow, well known to many members of the profession, opened for the season, May 21, with a great many new improvements.

W. F. GEE.

ALBANY

ALBANY, N. Y. (*Special*).—At Harmanus Bleecker Hall, June 4-6, Wilton Lackaye appeared in the premiere of the Shubert's production of "The Inner Man," a new comedy drama by Abraham Schomer. Mr. Lackaye will be assisted by an excellent company which includes Charles A. Stevenson, Harry Davenport, Ray L. Royce, Adeline O'Connor, Louise Mackintosh, Maude Haniford and Anton Ascher.

Proctor's Grand offered an exceptionally attractive vaudeville bill for the week. The leading numbers were Louise Agnew and her Irish Colleens, Larry Reilly and Celtic Players, Bob Quigley, Frank Mullane, Lunne's classic dancers headed by Mlle. Una, Oth and Dooley, Claudia Coleman and Reddington and Grant. The screen features were, William Courtenay in "The Hunting of the Hawk," and Elmo Lincoln in "Might and Man."

The Majestic presented a good vaudeville program and film features to big audiences.

GEORGE W. HENRICK

BILLINGS

BILLINGS, MONT. (*Special*).—Not in a long, long time have we had as charming a light opera as John Cort's "Flora Bella," which was the attraction at the Babcock Wednesday, May 23, with practically the entire new York Casino Theater cast, Eleanor Henry singing the title role. Miss Henry has a rich soprano voice and is a very graceful dancer. Miss Lily Leonard as the Countess Ola displayed a very pleasing voice, and in her duet with Prince Nicholas, played by Guy J. Sampsel, scored an immense hit. Josephine Kirkwood, in a character role, sang in good voice, as did Kate Stout in the role of Sophie. Other members were Gilbert Clayton, Mortimer H. Weldon, Irving Brooks, Adolph Link, and Robert O'Connor. Grant and Wing, dancers, responded to repeated encores. The scenes, by Joseph Urban, were very unique and beautiful. Jules Verne's "Twenty Thousand Leagues Under the Sea" May 29, 30.

EDWARD C. MARTS.

CORRY

CORRY, PA. (*Special*).—Manager Parker had McLeod's "Isle of Roses" tab musical company May 21-26; far above the average. Billy Clifton and wife joined the company here. Coop and Lent's Circus May 26. C. N. Waters, manager of the Lyric, is recovering from a severe illness.

M. J. BERLINER.

STEIN'S MAKE-UP NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

LAWRENCE, MASS.

LAWRENCE, MASS. (*Special*).—With the exception of vaudeville at the Empire, the moving picture theaters had the field practically to themselves week May 27-June 2. At several of the theaters, some of the favorite screen stars were shown, so that those who delight in picture-plays had no end of attractions with which to be entertained.

At the Empire, May 29, Miss Viola Dana, the celebrated screen star, who came up from Marblehead, Mass., where she is working on a new film, and made her appearance at both performances, when she was accorded a warm reception.

Empire, vaudeville and pictures. Ralph A. Ward, manager. Toomey and Demara, proprietors, week May 27, Doris Lester Trio; Holmes & Buchanan, Eva Wallace & company, Jim Dixon, Paull & Reynolds, and a new series of Sunday releases for the picture part. A clever musical act, "The Six Nosses," headed the bill, May 28-30, with Pearl & Whalen, Milt Wood and Louise and Mitchel, America's foremost juvenile acrobats. The feature picture was Allan Holubar and Joseph Girard in "Treason." May 31-June 2, De-Face Opera company, Henri DeChamp. Lucky & Yost, The Newmans and Viola Duval. The feature picture was June Caprice in "A Small Town Girl."

Broadway, pictures. Fred Demara, manager; Bessie Barriscale and Charles Ray in "Plain Jane," "The Mask of Life," and Dorothy Kelley in "The Money Mill."

Premier, pictures. James Toomey, manager; Earle Williams in "Arsene Lupin." Anita Stewart and Charles Richman in "The More Excellent Way."

Star, pictures. Frank Boschetti, manager; Carlyle Blackwell in "The Key To Yesterday." Anna Wilson in "Her Surrender," "The Voice on the Wire," Cleo Madison in "The Girl Who Lost," and the last episode of "Patria." "Uncle Sam, Afloat and Ashore," and Mary Miles Minter in "A Dream or Two Ago."

Strand, pictures. Frankel & Brady, managers; Carlyle Blackwell in "The High Hand." Jean Sothern in "A Mother's Ordeal," "A Man and the Woman."

Victoria, pictures. John F. Maguire, manager; Marguerite Clark in "The Valentine Girl," and a new episode of "The Voice on the Wire." Vivian Martin and Jack Pickford in "The Girl At Home," the last episode of the series of European war pictures, and episode 6 of "The Mystery of the Double Cross."

West St. Show Grounds: Entire week June 4, "A World of Pleasure Shows," a carnival company.

Glen Forest Show Grounds: June 14, Ringling Brothers circus.

W. A. O'REILLY.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (*Special*).—Providence Opera House, May 31-June 2: The Lyric Light Opera company is offering for its second week's attraction "Sweethearts," with the standing room sign out. Herbert's compositions had never been heard in Providence. The company so far exceeded the expectations of all concerned that there is no longer any doubt of its stay at the Opera House.

The company consists of Carl Gantvoort, Mr. Squire, Miss Harvey, Miss Francis, Frank Moulan, William Cohan, Florence Weber, Roy Cutler and Mr. Boyle.

Colonial, closed. Modern, under the management of Mr. Stanton, wonderful pictures, May 28-June 2. Empire, Casino, Gaiety, Royal, Strand and Bijou are all showing good pictures and all are doing good business.

Ringling Brothers Shows and the Gigantic Fairyland Spectacle "Cinderella" will exhibit June 18-19, giving four performances.

Emery's, Majestic: Jan Rubini, a young Swedish violin virtuoso, made a great hit at every performance, week May 28-June 2. Count Beaumont and company consisting of George W. Brugger, Frank Graham, Ramo Havas, Helen Travers, and a bevy of chorus girls in "The Garden of Mirth." Chris Chisholm and Viola Breen in a sketch "The Shop Girl's Romance," is full of comedy. Raymo and Hoyt in a friendly chat and Kenney and La France in a dance revue, quite satisfactory. Frances Nelson in a five-part photoplay.

A musical comedy offering in seven scenes "Junior Follies of 1917," chief attraction at Fays, May 28-June 2. The principals are Mabel Walzer, Elsa Ford, a Providence girl; Baby Lewis and Gertrude Earle. Songs and dance numbers feature the act. The Choy Hung Wang troupe of Chinese magicians and acrobats furnished a varied act including an aerial stunt. The Monach Comedy Four in a musical and dramatic offering, and Marie Laurent in songs, completed the vaudeville portion of the bill. Photoplays that pleased.

Fred La Reine and his company of six were the headliners, week May 28-June 2, at the Emery, presenting an electrical novelty. Tom Davis and company presents, "Checkmated." Ward and Hubert, singers and pianists, introduced Cohan's latest song, Over There. Faber and Taylor, musical comedy duo, and the Sylphonos completed the vaudeville program. Extra good motion pictures complete the bill.

ELMER C. SMITH.

JERSEY CITY, N. J.

JERSEY CITY (*Special*).—"Civilization" and "Beware of Strangers" were the feature pictures at the Majestic May 28-June 2, to fine patronage. "The Bar Sinister," June 4-9.

Keith's had a fine bill May 28-30, to capacity business. Bowley and Young had a good singing act; Blanche Hall and company put on a fine sketch; two boys and a girl billed as Darn Good and Funny, lived up to the title; Fred Warren and Effie Conley had an excellent patter bit; Jack La Veer on a trapeze did a clever monologue; Frank Hunter and Inez Bauer had mirth and music in a skit. "The Deemster" was the photoplay May 31-June 2. The Curtis Trio, Sully, Rogers and Sully, Cook and Lorenz, and Edwina Barry and company were on the same bill.

A fire started in the Bon Ton Theater May 28 and completely put the house out of business. It was originally opened for first-class attractions in 1885, and later became the burlesque house. It has been a picture theater for the last five years.

The Majestic will have the Columbia wheel burlesque companies next season.

Walter B. Garyn (Pat), former manager of Keith's, is now in the automobile business in this city. Keith's gave 4 performances Memorial Day.

WALTER C. SMITH.

NEWARK

NEWARK, N. J. (*Special*).—The Aborn Opera company entered their second week, May 28-June 2, at the Broad Theater, presenting "Naughty Marietta." Forrest Huff gave an admirable performance as Warrington. Fritzi von Busing, whose acting and singing is always attractive, was specially so in her characterization of Adah. Robinson Newbold carried the comedy on his shoulders and did it well. Others in the caste were J. Parker Coombs, Overton Moyle, Ralph Tomlinson, William Lynn, Gus Buell, Lillian Ludlow and Maud Gray. Current week, "Princess Pat." The Aborn company will remain at the Broad Street until July 1, when they will begin their eleventh season at the Olympic Park, an engagement to last ten or more weeks.

"The Maids of America" served as the closing attraction of the season at the Empire Theater. Alk Hall and his side partner, Bobby Barry, were the principal comedians. Others in the caste were Harvey Brooks, Joseph Weston, Clarence Jennings, Joey Stoole, Norma Belle and Mary Mack. The Empire closes its season and will open early in August.

Lottie Williams, who has always been a local favorite, was the headliner at Keeney's May 28-30, presenting a "Bowery Camille" and it is needless to say she received a most cordial welcome and her efforts were appreciated. Associated with her in the caste were Florence Johnstone, Carl Runyon and James Finnegan. Others on the bill were Alfred Farrell and Carley Carlos, Robert Jean and Bobby Langwood, Robert Fern and Lester Allen, Donald Roberts, the three Reinolds. Second half of the week—Lew Welch and company, Lamont & Wright, Josephine Davis, Madison & Winchester, Harry Sykes, Verci & Verci.

At the Palace: Edna Aug as headliner, Mrs. Jean Hughes and company reappeared in "Gowns." Others on the bill were the "Breakers," John and Mae Burke, Goiet, Harris & Morey, Retta Boland, Maximillian dogs, Sulley, Rogers & Sulley. Second half of the week—Mme. Dore's operatic celebrities, who present an exceptional treat to the lovers of operatic music. Al Shayne, Bernard and Scarth, Menlow Moore in "Flirtation."

GEORGE S. APPLEGATE.

OMAHA

OMAHA, NEB. (*Special*).—Secretary of the Treasury McAdoo, intentionally or otherwise, did a neat bit of press agenting for the Strand Theater and Douglas Fairbanks while here speaking in behalf of the Liberty bonds. On a previous visit here he and Mayor Dahlman slipped off and went to the Strand, which had Douglas Fairbanks. When he passed the theater he asked whether Douglas Fairbanks were playing there, and if it would not be possible for the two to slip away and see the show. Fairbanks was playing there in "In Again and Out Again." "That's a bully show. Mrs. McAdoo and I saw it in Washington," was the Secretary's remark, and all the newspapermen in the car immediately wrote up the yarn.

Bernardi's carnival troupes showed during the week on the south side under the auspices of a local club.

The Empress presented its two bills during the week. For the first half, Conway and Day appeared in comedy singing, dancing and talking of a passable order. Dae and Neville offered a sketch entitled "Any Couple." Byal and Early's number was entitled "A Scotch High Ball." "Three Lyres" offered musical numbers which were the real attraction of the bill. The black faced comedian of the troupe was well above the average. A better balance was shown in the bill for the last half of the week. The Radium Models rightfully were the top liners, although their work did not receive the applause of other numbers. Fairman and Patrick appeared in an Irish sketch in which Patrick was the whole show and Fairman was merely there to fill in. The sketch of Rawson and Claire entitled "Yesterday" got over because of the excellent harmony of the two voices. As "kids" both were too ponderous to make the act appear real. Fiske and Fallen offered themselves as the "Melody Man and the Maid."

The senior class of Omaha high school presented "When Knights Were Bold" at the Brandeis, May 25, to a packed house. Critics classified it as the most pretentious play produced by a graduating class.

H. R. CAMPBELL.

RICHMOND, VA.

RICHMOND, VA. (*Special*).—The Comic Opera Players, the remarkable musical comedy organization which has taken possession of the Academy of Music for what the promoters are hopeful will be a long Summer run, completely won the hearts of Richmond theatergoers with "The Firefly," the opening week's bill, May 28-June 2, with matinees Wednesdays and Saturdays. "The Red Mill," June 4-9.

All of the movies are delighting capacity houses daily and nightly, and some of the programs are as follows: Bluebird, Violet Mersereau in "The Boy Girl"; Strand, "The Submarine Eye"; Colonial, Alice Brady in "Maternity," Roscoe Arbuckle in "A Reckless Romeo"; Isis, Shirley Mason in "Passion," "Her Circus Knight"; Bijou, Alice Joyce and Harry Morey in "Her Secret" and "The Great Secret"; Odeon, Mary Pickford in "The Eternal Grind"; Rex, Edward Arnold and Marguerite Clayton in "A Wifeless Husband"; Victor Richard Bennett in "A Gilded Youth," and Ruth Roland in "A Neglected Wife."

NEAL & MCCONNELL.

KNOXVILLE

KNOXVILLE, TENN. (*Special*).—The legitimate season at Staub's being over, Knoxville is solely dependent on the Bijou for its flesh and blood theatrical entertainment. However, it is by no means a weak prop to lean on, as there is always a good vaudeville show there. Don P. Trent is one of those on-the-job managers and the combination of good show and good service keeps the Bijou up to capacity business most of the time. The theater naturally has a well arranged lobby and with the addition of a recently installed lighted fountain and flowers surrounded by lounging chairs it makes an unusually attractive and inviting entrance. The Bijou, well protected with fans, is entrenched for the Summer season and its position promises to be impregnable. As far as a theater is concerned Mr. Trent says he can't get Sherman's viewpoint.

CHARLES F. KREUTCH.

DENVER

DENVER, COL. (*Special*).—That "Intolerance" does not match "The Birth of a Nation" is apparent from the fact that the former could hold the Broadway for only eight days. Nevertheless, it is little short of a miracle of managerial brains and ability. Its showing ended May 27 and was followed by the Walker-Stevens Opera Company in "Robin Hood," week May 28. Herbert Waterous, James Steveps, Cora Tracy, Phil Branson, Ralph Brainard, Ivy Scott, and W. J. McCarthy (here last summer with the Lakeside company) made the never old favorites ring with melody. "Her Unborn Child," "So Long, Letty," The Hawaiian Musical Comedy Company, "The Eyes of the World," "Flora Bella," Lyman Howe, and "Robinson Crusoe, Jr.," are booked for the Summer.

The Orpheum closed the season June 2 with Bert Kenney, Jay Gould and Flo Lewis, Alice Eis and Bert French, Edwin Arden, and the Misses Marmain.

Gladys Moore's Dancing School gave a program of classical dancing at the Denham, afternoon of May 31.

FREDERICK D. ANDERSON.

EAU CLAIRE

EAU CLAIRE, WIS. (*Special*).—Grand Opera House (B. J. Bostwick, manager): Mrs. Fiske in "Erstwhile Susan" May 3 was warmly welcomed by a large and select audience.

W. J. BAGLEY.

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MIRROR'S LONDON NOTES

This is from the *London Stage*: "It is rather sad to know that in consequence of the reduction in the number of visitors, particularly Americans, to Shakespeare's birthplace and Anne Hathaway's cottage during the war, the trustees have decided to raise the admission fees, to restrict free admissions, reduce the staff, and to invite honorary assistance in showing visitors around."

At the London theaters:

"Hush," at the Court May 7. Comedy in three acts.

"The Jew," at the Strand, May 8.

"Bubbly," May 5, at the Comedy. A new musical entertainment in two acts, book by J. Hastings Turner, music by Philip Braham and others, scenery designed by Marc Henri, Laverdet, and Arthur Weigall, and painted by John Bull, and dances and ensembles by George Shurley.

"Tales of Hoffman," "Carmen," "Madame Butterfly," "Faust," "The Magic Flute," "Cavalleria," "Pagliacci"—Carl Rosa season, at the Garrick, week May 10.

"The Thief," at The King's, Hammersmith, week May 10.

"A Fatal Rehearsal," a comedy sketch, was produced at the Alexandra April 30—two people in the cast.

"Les Cloches de Corneville," seen here first forty years ago, is at the Marlborough, delighting large audiences.

The *Performer* has this which orchestra musicians will appreciate:

When the revue "Nightlights," which is making its first appearance in Town this week at the Balham Hippodrome, was playing "somewhere in the provinces" the other week, the orchestra was augmented on the Wednesday by the arrival of a new musician in place of one who had been called up. The performance hadn't progressed very far when it was apparent that the newcomer was giving more attention to the "show" than he was to his work. George Brunswick, who travels with the revue as musical conductor, said nothing for a few minutes, hoping that his latest assistant would begin to "get on with it" shortly. But no improvement being noticeable, George, in desperation, bent over and whispered to the first violinist, "Tell that new fellow that he's here to play," and the first violinist, in turn, bent over to the "new fellow." "Here, my lad," he whispered, "you're not the audience, you're in the orchestra—you're supposed to play." And was the new musician contrite? Not a bit of it. He was thoroughly indignant. "It's all right for *you* to talk," he said; "you've *seen* the show."

Having now quite recovered from his recent indisposition, Syd Walker is getting busy with his forthcoming big production, for which he has chosen "Stolen Fruit" for a title. The show will be written by Percival Langley and Mr. Walker in collaboration, and will run into three scenes. George Barclay will have charge of the bookings.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in THE MIRROR'S letter-list or forwarded to their private addresses if on file in THE MIRROR'S office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. **No questions answered by mail or telephone.**]

V. O. O.—Laurence Grossmith is still in the cast of "Love o' Mike."

O. M., Brooklyn.—Owen Moore is with the Famous Players film company. (2) They accept scenarios that are suitable for their stars.

CONSTANT READER.—Ada Meade was last in "Katinka," which closed recently. (2) We do not know of any existing relationship between the persons mentioned. We have no address for Sazone Moreland.

TOR DE A., Paris, France.—Address Maude Adams in care of Charles Frohman, Inc., and Charlotte Walker in care of her husband, Eugene Walter, Shubert office, Forty-fourth Street Theater, New York. (2) We have referred your letter to the Samuel French office and they will send you a catalogue containing the prices of the Barrie books.

MIRROR PATRON.—"Salvation Joan" was the only picture in which Edna May appeared. Miss May's proceeds from this picture were donated for the benefit of the Red Cross. The film was reviewed in the MIRROR of April 15, 1916. Photographs of Miss May were in the issues of Dec. 11, 1916, and April 8, 1916. (2) Julia Sanderson's film engagements will not be likely to interfere with her stage work.

SUBSCRIBER.—"The Barrier," film, played at the Broadway Theater. In the cast were Mabel Julienne Scott, Russell Simpson, Howard Hall, Victor Sutherland, Mitchell Lewis, Edward Roseman, W. J. Gross, and Mary Kennevan Carr. (2) It depends upon the popularity of the actress. (3) Most stock actresses furnish their gowns. (4) As members of the theatrical profession enlist in the army or navy their names will be printed in the MIRROR.

EDWARD C. M., Billings, Mont.—In the company on tour of "Jumping Jupiter" were Burrell Barbaretto, Joseph C. Miron, Lester J. Crawford, Will H. Philbrick, Madison Smith, Murray D'Arcy, Edna Wallace Hopper, Frances Kennedy, Pauline Perry, Susanne Willa, Ina Claire, Jessie Cardonnie, Lillian Shaw, and Richard Carle. (2) Members of the "Hanky Panky" company were Florence Moore, William Montgomery, Christine Nielson, Carter De Haven, Hugh Cameron, Virginia Evans, Harry Cooper, Max Rogers, Bobby North, Byrd Goolsby, Myrtle Gilbert, and Flo May. (3) We do not know who supported Nannette Flack in "Aima, Where Do You Live" company. (4) Some of the plays Lenoa Watson has appeared in are "The Golden Girl," "The Climax," "The Show Man," in vaudeville in "Love Laughs Last" and with the Chicago Musical Stock.

MAUDE FEALY'S COMPANY

Maude Fealy has assembled an excellent company to support her in her favorite vehicle, "Sauce for the Goose." The company is making a short tour of the West. The supporting cast includes William Morse, leading man, well known for his work in pictures; Betty Garth, Grace Bishop, Lea Penman, Cecil Secrest, well known stock juvenile man, and William Reifel, light comedian, remembered for his stock appearances at Utica, Reading and Denver.

"PETER IBBETSON" CLOSING

The engagement of "Peter Ibbetson" at the Republic Theater will end on Saturday evening, June 16, to be resumed early in August. According to the Shuberts' announcement, the closing is necessary because of a motion picture contract entered into by John Barrymore several months ago. He is to appear before the camera in an adaptation of Booth Tarkington's "Monsieur Beaucaire."

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REPORTS FROM MIRROR CORRESPONDENTS

OTTAWA, ONT.

OTTAWA, ONT. (*Special*).—Russell: "The Crisis" (motion picture), May 14-19, pleased large audiences.

Dominion: Black and White Review scored hit May 21-23. Others who also pleased were Maurice Golden, Read and Wood, Keno and Wagner, and Velde Trio, to the usual capacity business.

The Family: Vaudeville and pictures to big business May 21-26.

On the eve of his departure for Toronto to assume his new duties as eastern manager of the General Film Exchange, J. F. Clancy, for five years resident manager of the Dominion Theater, was presented by the employes of the theater with a handsome gold signet ring, engraved with his initials and inset with a diamond. The presentation took place on the stage after the last show, when Mr. Clancy relinquished the office of manager of the theater to fill a position of greater possibilities. All the employes of the theater were present. Mr. Clancy was also entertained at a dinner at the Chateau Laurier given by a number of his friends. He is succeeded here by Philip Godel, who for some time past has been manager of the Francais Theater at Montreal.

J. H. DU BE.

HUTCHINSON

HUTCHINSON, KAN. (*Special*).—Royal Theater, C. B. Yost, manager (motion pictures); Pearl, C. B. Yost, manager: Hank Mann and Polly Moran in "The Village Blacksmith"; Francelia Billington and William Wayne in "Money's Mockery"; Mary MacLaren in "Money Madness." Riverside Park: DeRivier's Hawaiians; Perley Lincoln, melody and monologues; Dix and Dixie, premier wire walkers and jugglers; Jacques and Clark, comedy singing and dancing; Eight Black Dots, a musical melange in colors; "Celebration Day in Tennessee."

C. W. OSWALD.

MANCHESTER

MANCHESTER, N. H. (*Special*).—Palace, May 30 (William O'Neil, manager): James J. Corbett in stories of his travels talked before record houses on Memorial Day. Hayland Thornton company in "The Call to Arms" was very good. Auditorium, May 31 (George Freeman, superintendent): Charlie Chaplin in "Tillie's Punctured Romance" pleased the moving picture followers and brought out good houses.

J. J. MAHONEY.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

BARRIE Playlets (Chas. Frohman, Inc.): N.Y.C. May 14—indef.
BIRD of Paradise (Oliver Morosco): Chgo. May 6—indef.
BOOMERANG, The (David Belasco): Minneapolis 3-9.
BRAT, The (Oliver Morosco): N.Y.C. March 5—indef.
CLARKE, Harry Corson, and Margaret Dale Owen: Empire Theater, Calcutta, India—indef.
COME Out of the Kitchen (Henry Miller): Frisco, 4—indef.
EVE'S Daughter (William A. Brady): Washington 4-9.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—indef.
GETTING Married (Wm. Faversham): N.Y.C. 4-9.
IRVING Place Theater Co.: N.Y.C. Sept. 26—indef.
KNIFE, The (A. H. Woods): N.Y.C. April 23—indef.
LILAC Time (Selwyn & Co.): N.Y.C. Feb. 6—June 9.
MAN Who Came Back, The (William A. Brady): N.Y.C. Sept. 2—indef.
MARY'S Ankle: Boston 4—indef.
NOTHING But the Truth (H. H. Frazee): N.Y.C. Sept. 14—indef.
OUR Betters (John D. Williams): N.Y.C. March 12—June 9.
PALS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—indef.
PAWN, The (Plymouth Producing Co.): Chgo. May 21—indef.
PETER Ibbetson (Lee Shubert): N.Y.C. April 17—indef.
SEVEN Chances (David Belasco): Chgo. May 13—indef.
TAILOR-Made Man (Cohan and Harris): Boston March 12—indef.
13TH CHAIR (William Harris): N.Y.C. Nov. 20—indef.
TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—indef.
TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—indef.
UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—indef.
WASHINGTON Square Players: N.Y.C. Aug. 30—June 2.

PERMANENT STOCK

AKRON, O.: Colonial.
AKRON, O.: Music Hall.
ALBANY, N. Y.: Harmanus.
BATTLE CREEK, Mich.: Nancy Boyer.
BOSTON: Castle Square.
BOSTON: Copley.
BRIDGEPORT, Conn.: Lyric.
BROOKLYN: Fifth Ave.
BROOKLYN: Grand.
BUTLER, Pa.: Majestic.
CLEVELAND: Colonial.
DALLAS, Tex.: Bessie Dainty.
DENVER: Denham.
DETROIT: Garrick.
ELKHART, Ind.: Orpheum.
GREEN BAY, Wis.: Bijou.
HARTFORD, Conn.: Parson's.
HAVERHILL, Mass.: Academy.
INDIANAPOLIS, Ind.: Park.
LAFAYETTE, Ind.: Family.
LOS ANGELES: Morosco.
MALDEN, Mass.: Auditorium.
MILWAUKEE: Shubert.
MINNEAPOLIS: Shubert.
MONTREAL, Can.: Orpheum.
NEWARK, N. J.: Orpheum.
NEW BEDFORD, Mass.: New Bedford.
NEW HAVEN, Conn.: Hyperion.
NEW YORK CITY: Lafayette.
NEW YORK CITY: Lexington.
NIAGARA FALLS, N. Y.: International.
OAKLAND, Cal.: Playhouse.
PATERSON, N. J.: Empire.
PHILA.: Knickerbocker.
PITTSBURGH: Ahoin.
PITTSBURGH: Duquesne.
PORTLAND, Me.: Jefferson.
PORTLAND, Me.: Keith's.
PORTLAND, Ore.: Baker.
PROVIDENCE: Keith's.
QUINCY, Ill.: Orpheum.
READING, Pa.: Orpheum.
ROCHESTER, N. Y.: Lyceum.
SALEM: Empire.
SAN FRANCISCO: Alcazar.
SAN FRANCISCO: Wigwam.
SCHENECTADY, N. Y.: Van Curler.
SCRANTON, Pa.: Poli's.
SEATTLE, Wash.: Orpheum.
SOMERVILLE, Mass.: Somerville.
ST. JOSEPH, Mo.: Tootle.
ST. PAUL: Shubert.
SYRACUSE, N. Y.: Empire.
SYRACUSE, N. Y.: Wieting.
TOLEDO: Palace.
TORONTO: Royal Alexandra.
TRENTON, N. J.: Trent.
UNION HILL, N. J.: Hudson.
WASHINGTON, D. C.: Poli's.
WHEELING, W. Va.: Victoria.
WHITE PLAINS, N. Y.: Palace.
WINNIPEG, Can.: Winnipeg.
WORCESTER, Mass.: Grand.
YONKERS, N. Y.: Warburton.
YOUNGSTOWN, O.: Grand Opera House.

OPERA AND MUSIC

ABORN Grand Opera Co. (Milton and Sargent Aborn): Washington May 21—indef.
ABORN Grand Opera Co. (Milton and Sargent Aborn): N.Y.C. May 7—indef.
BEAUTIFUL Unknown (Messrs. Shubert): N.Y.C. 18—indef.
CANARY Cottage (Oliver Morosco): Phila. 11—indef.
HIGHWAYMAN, The (Messrs. Shubert): Boston May 21—indef.
HIS Little Widows (G. M. Anderson and Lawrence Beber): N.Y.C. April 30—indef.
HITCHCOCK, Raymond (Cohan and Harris): N.Y.C. 7—indef.
LOVE o' Mike (Elisabeth Marbury and Lee Shubert): N.Y. C. Jan. 15—indef.
OH Boy! (F. Ray Comstock): N.Y.C. Feb. 20—indef.
PASSING Show of 1917 (Messrs. Shubert): N.Y.C. April 26—indef.
ROBINSON Crusoe, Jr. (Messrs. Shubert): St. Paul 7.
SHOW of Wonders (Messrs. Shubert): Chgo. May 16—indef.
SMARTER Set (T. L. Corwell), Camden, N. J., 4-9. Balto, 11-16.
SO Long Letty (Oliver Morosco): Phila. April 9-June 9.
WHEN Johnny Comes Marching Home (F. C. Whitney): N.Y. C. May 7—indef.
YOU'RE in Love (Arthur Hammerstein): N.Y.C. Feb. 6—indef.
ZIEGFELD Follies of 1917 (Florenz Ziegfeld, Jr.): Atlantic City, N. J. 4-9. N.Y.C. 12—indef.

CIRCUS

BARNES, Al. G.: Ritzville, Wash. 6. Rosalia 7. Coeur d'Alene, Ida. 8. Spokane, Wash. 9.
GENTRY Brothers: Keyser, W. Va. 6. Fairmont 7. Morgantown 8. Mannington 9.
HAGENBECK-Wallace: Kokomo, Ind. 6. Lafayette 7.
RINGLING Brothers: Boston 4-9.

LETTER LIST

For professional first-class mail only. Circulars, post-cards and newspapers excluded. No charge except for registered letters, which will be re-registered on receipt of 12 cents. Letters will be personally delivered also on written orders or reforwarded on written instructions. Mail is advertised for two weeks, held at this office for two weeks longer, and then returned to the post-office.

MEN

Alsop, M. L.
Bannen, Steve, Lucien E., Boldue, Thomas J. Brown, Cantway, Fred R., Will Carleton, Leo Clarke, Irving Cummings.
Dansingfield, Foxhall, Desmond Deane, Frank P. Decker, B. Leigh Denny, Robert Y. Dudley, Hal Dyson.
Edwards William B., Charles Waldo Emerson, William E. Emerson.
Gaden, Garland, Henry Grady, Ed. Graham, William Grant, Bob Green, C. P. Grenecker, Lee Graves.
Hackett, Norman, Clarence Handyside, H. H. Harring, Robert Harrison, Geoffrey Heath, Fred R. Hoadley, William F. Hooker.
Jacobi, Victor.
Keefer, Harry, Richard Phelps Kent.
MacDonald, Frank, Clyde MacKinley, J. Neil MacLeod, Vini Martin, Frank Martins, Miller and Draper.
O'Connor, Herbert.
Pendexter, William H., Adolph Phillipp, David Powell, James Proctor.
Reese, Edward B., James M. Rennie, Randolph Rodney, Sigmund Romberg, Dolph Ryan.
Salter, Harold, Will H. Sloan, Edward Sloman, John Stahl, Clarence W. Steffey.
Waldron, I. A., Frank E. Woods.

WOMEN

Bain, Maybelle C., Mrs. Neil Barrett, Florida Beauchamp, Emilie Beaupre, Elizabeth Becket, Blanche Bentron, Edith R. Black, Margaret Boehm, Belle Burstein.
Carothers, Miss, Edna Collins, Edna Conroy, Lucille Cunningham.
Dolores, Mlle.
Gilmore, Phyllis, Maud Turner Gordon.
Hall, Margaret, Laura Hamilton, Mary Hampton, Viola Heleges, Annie Hughes.
Knott, Viola.
Lawrence, Florence, Doris Lloyd, Ethel Lorraine, Jana Lund.
Malone, Florence, Mary Manering, Majorie Maud, Eleanor Montell, G. Morrell.
Pavey, Marie, Gabrielle Perrier, Natalie Perry, Vivian Pickard, Aileen Poe.
Rapport, Helena, Antoinette Rochte, Helen Robertson, Annie Russell.
Scott, Grayce, May Stewart, Amelia Stone.
Tevor, Ethel.
Van Ottinger, Leonora, Dorothy Vaughn, May Vokes, Weeks, Ada May.

WALTER L. CATLETT
Management Oliver Morosco
"SO LONG LETTY" On Tour

VICTOR MORLEY
In "A REGULAR ARMY MAN"
By Channing Pollock, Rennold Wolf and Clifton Crawford
Direction FRANK EVANS

ADELE BLOOD
In "THE MANNEQUIN"
By EDGAR ALLAN WOOLF Direction AUGUSTIN GLASSMIRE
M. S. BENTHAM, Representative

BRENDA FOWLER
In PETTICOAT POLITICS
By MISS FOWLER Direction JENIE JACOBS

HARRY WEBER
Presents
HERMINE SHONE

AUGUSTA ANDERSON
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SHOW OF WONDERS
Management MESSRS. SHUBERT.

MARTHA HEDMAN
In "THE BOOMERANG"
Management David Belasco

FLORENCE SHIRLEY
In "A TAILOR-MADE MAN"
Management COHAN and HARRIS

MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1908

THE CONVENTION MIRROR

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DRAMATIC MIRROR
of the Stage and Motion Pictures.
1493 Broadway,
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MRS. CASTLE WORKING ON SECOND FEATURE

Society and High Finance in Pathe Gold Rooster Picture

A splendid endorsement of the Pathe box-office star policy is seen in the fact that from all over the country come letters and telegrams congratulating the company upon the presentation of Mrs. Vernon Castle, the best known, best dressed woman in America in Pathe Gold Rooster plays.

The announcement of her appearance in forthcoming features is enthusiastically greeted by exhibitors, newspapers and public.

"Mrs. Castle seems to have a certain fascination that brings our patrons back for each instalment," says M. M. McFadden of the Lincoln Theater, Chicago, and Pathe believes also she will be a hit in Gold Rooster plays which according to reports from all territories are going over big, with an added stimulus lent by Mrs. Castle's engagement.

With a special studio equipped with every modern device for her exclusive use and a strong producing organization built around her, Mrs. Castle has begun work on her second Pathe Gold Rooster play.

It is an extremely dramatic story of Society and high finance written by Philip Bartholomae and Howard Irving Young and directed by Frank Crane, recently engaged by Astra, to alternate with George Fitzmaurice on the Castle productions.

ANTONIO MORENO IS SIGNED BY ASTRA FOR PATHE

Will Appear in Gold Roosters—Fitzmaurice to Direct

Astra has signed Antonio Moreno to appear in Pathe Gold Roosters. Since 1914 Mr. Moreno, or to give him his full name, Antonio Gorrido Monteagudo Moreno, has been one of filmland's best known leading men, and comes from a long engagement with the Vitagraph where he had leading parts in many of that company's best known pictures, among them "The Island of Regeneration" and "Kennedy Square."

Mr. Moreno joins the fast growing company of Pathe Gold Rooster stars, a company which now includes Mrs. Vernon Castle, Pearl White, Mollie King, Gladys Hulette, Florence La Badie, Frederick Warde, and others. He will be under the direction of George Fitzmaurice, who directed "Kick In," "The Hunting of the Hawk," "Via Wireless," and many other Gold Rooster successes.

REVIEW BOARD TO AID

Will Assist in Promoting Pictures of Right Sort at Training Camps

The Government, through the commission on training camp activities, of which Raymond B. Fosdick is chairman, has determined that every effort be made to surround the military training camps with wholesome, normal activities which shall make it possible for the United States to avoid some of the disastrous social results which have accompanied the congregation of large numbers of soldiers in the military camps of England, France, Germany, and the Mexican border.

This commission has requested the assistance of the National Board of Review and the motion picture industry of the country to aid in this patriotic enterprise of sending a stalwart, clean and highly efficient body of men to the firing line.

All members of the motion picture industry are looking for definite opportunities to assist the government. Here is a distinct service some of the exhibitors of the United States may render to the boys in the training camps.

PARAMOUNT DEFINES NEW POLICY

Aug. 5 Is Date on Which the Program System Will Be Changed to Open Booking—Exhibitors May Choose from Star Series to Suit Their Requirements

Details of the full scope of Paramount Pictures Corporation's open-booking plan, which goes into effect August 5, are now made public. This plan will effect the co-ordination of the distribution of both Paramount and Artcraft Pictures.

The plan is said to be generally regarded by exhibitors to be the biggest, most liberal and most equitable that has ever been conceived in the motion picture industry and marks a big step forward in bringing about the presentation of better productions by the most direct and extensive co-operation with exhibitors ever known.

Natural Evolution

The new plan of open bookings of Paramount and Artcraft Pictures is not an arbitrarily established selling rule, but has come through the natural evolution of the industry, guided more or less during the past five years by one man, Adolph Zukor, president of the Famous Players-Lasky Corporation, controlling Paramount Pictures Corporation, Artcraft Pictures Corporation, Cardinal Film Corporation, Famous Players Film Company, Jesse L. Lasky Feature Play Company, the Oliver Morosco Photoplay Company and Pallas Pictures. The change from the program system of booking Paramount Pictures to that of open bookings is in response to the great national demand for this system of distribution.

All Paramount and Artcraft Pictures after Aug. 5 will be booked in star series, exhibitors taking such series as they may desire to select, and the stars whom their patrons prefer.

This system will make it eminently possible for the first time in the history of the motion picture industry for every exhibitor to give the public precisely the stars they most desire. The popularity of stars fluctuates in different sections of the country and by this new method it will be possible for the exhibitor to give his patrons all the stars they desire. Under this plan, through Paramount, Mme. Petrova will make eight pictures; Marguerite Clark, eight; Pauline Frederick, eight; Fannie Ward, eight; Jack Pickford and Louise Huff, eight; Sessue Hayakawa, eight; Vivian Martin, eight; George Beban, three; Billie Burke, three; Ann Pennington, two; Julian Eltinge, three, and Wallace Reid, eight.

Other stars will be added to this list during the year to make series of pictures, as it appears that their popularity and box-office drawing capacity warrants their inclusion in the Paramount and Artcraft rosters.

Competition Eliminated

Under the former Paramount plan of distribution, a condition existed, by which Artcraft and Paramount productions were competing with each other in many of which the same stars appeared; for instance, the new and important Artcraft productions starring Mary Pickford met the national competition of the old Paramount-Pickford productions, thereby making it impossible for exhibitors to obtain the fullest possible returns on these subjects.

Under the new co-ordinated system, the forthcoming Pickford productions will be booked without the opposition of this star's previous releases, the latter appearing only where they will not interfere with the fullest returns to the exhibitor who presents the newer subjects.

To this end exhibitors will be enabled to choose their list of pictures for the forthcoming year. The producing companies have already formulated their entire schedule for the year, beginning Aug. 5, and for the first time in the history of the motion picture industry, the exhibitor may choose his entire program, a whole year in advance obtaining the most wonderful opportunity he has ever had offered him in the way of planning his exploitation further in advance than he was ever before enabled to do.

Although the scope of the plan for the star series of bookings was only made public this week, enthusiasm is evidenced on all sides from exhibitors over the new plan. They declare in glowing words that at last there has been a plan devised in the industry that is built on absolute fairness, equity and co-operation.

Zukor's Comment

Commenting upon the great national response to the advantage contained in his new plan of distribution, Adolph Zukor said:

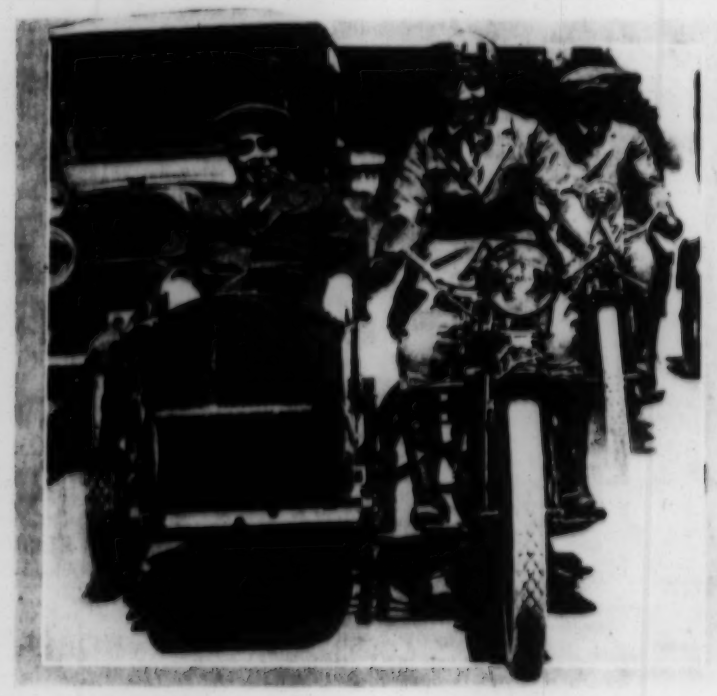
"The Famous Players-Lasky Corporation is in a very fortunate position in outlining its future plans for improved production and distribution of photoplays, because it feels that the trade will believe its past endeavors in these directions to indicate the future progress we are determined to make. When we promise, therefore, to increase the cost of our productions and to make this increased cost buy its full measure of merit and artistic advancement in our productions, the promise is backed by five years of effort to present, consistently, the most meritorious photoplays in the world.

"We have the experience and the years of development behind us, besides the necessary organizations that come only of long duration in the business, to enable us to make any promise with the fullest assurance that it will be fulfilled.

"We have the stars, the directors, the scenario writers, the studio forces and equipment, and all the mechanical and personal resources necessary to the completion of the greatest series of motion pictures yet presented.

"We have already secured some of the greatest literary and dramatic masterpieces of the day as vehicles for our stars. We are constantly obtaining the exclusive original works of the greatest authors and fictionists throughout the world. Our own force of trained scenario writers is constantly adding the most talented and capable originators of screen creations.

"In our studios at Los Angeles, Hollywood, New York and New Jersey, the combined ideas of what I am pleased to call the largest organization for the production of motion pictures, are being moulded for transference to the screen and presentation to the public."



RUTH McCORD AND BUSINESS MANAGER E. H. ALLEN.

On May 6 Ruth McCord, known as the "Triangle-Ince" Girl, started on a 25,000-mile trip to the four corners of the United States.

At San Diego Miss McCord was received and entertained by the Mayor and city officials, also the representatives of the Triangle theater in San Diego, where the film star appeared in the evening.

From San Diego Miss McCord traveled to Bakersville, Fresno, and a number of other California cities, then on to Portland, Ore. The present schedule foretells Miss McCord's return to the Triangle-Ince studios in September, 1918, after visiting every city of importance in the United States, and appearing in all Triangle theaters.

DECLINES PRESIDENCY

George Baisdon, manager of the New York exchange for V. L. S. E. on Tuesday, May 28, was forced to decline the unanimous nomination for the presidency of the F. I. L. M. club of New York, which was tendered him by the entire management of the organization. In declining Mr. Baisdon said that his business duties are so heavy at present, owing to the increased output of Greater Vitagraph that he could not give the office the attention it should have.

WEISS WITH GOLDWYN

Distribution Executive Formerly with Triangle

Alfred Weiss, one of the best known and ablest distribution executives in the motion picture industry, has joined the Goldwyn organization and will become one of the vice-presidents of the Goldwyn Distributing Corporation at an election to be held in a few days.

Mr. Weiss will have full supervision over the New York city and Buffalo branches in addition to his other executive duties.

T. R. TO BE GUEST

Former President Theodore Roosevelt will be the guest at a "patriotic evening," given under the auspices of the Red Cross Society at the Lyric Theater, Oyster Bay, on the evening of June 18.

Knowing the interest Colonel Roosevelt takes in motion pictures, Elizabeth F. Swann, who has charge of the affair, has arranged with V. L. S. E. for a showing of "Womanhood, the Glory of the Nation" during the evening. This is the preparedness picture which was made by Commodore J. Stuart Blackton at the suggestion of Colonel Roosevelt.

Mabel Ballin, who gave up art work to go into motion pictures as a member of the Famous Players, has left that organization to join the Vitagraph company. She was chosen by Director W. P. S. Earle to play the leading feminine role opposite little Bobby Connelly in the new Greater Vitagraph feature, the Bobby series.

WILLIAM RUSSELL.
(Mutual.)

ARTCRAFT ANNOUNCES PLANS FOR THE YEAR

Will Release as Before, Dovetailing with Paramount

The plans of the Artcraft Pictures Corporation for the forthcoming year in accord with the new Paramount-Artcraft co-ordinate booking policy, were officially announced last week at the headquarters of the distributing organization. Thirty-six master-productions are already scheduled for release under this trademark for the coming year and plans are now under way for the presentation of additional attractions that are in keeping with the present high standard of Artcraft pictures, which will be announced in the near future.

The star series selective booking policy inaugurated by Artcraft at its inception and which has met with popular approval all over the country, will be continued as in the past. The only change effecting the distribution of Artcraft pictures that will be experienced by exhibitors as a result of the schedule for the future, will be evidenced in the fact that they will be able to present these productions without doing so to the exclusion of another film already contracted for under the Paramount program system as heretofore. Artcraft and Paramount releases will dove-tail so that neither will interfere with the other.

Mary Pickford, the first super-star to appear under the Artcraft trademark, will present eight productions on the new schedule.

Seven photoplays will be released through Artcraft by Douglas Fairbanks, conceded to be the greatest male attraction in the film world.

D. W. Griffith will return to this country from England shortly and will immediately work upon the first of his six productions to be distributed through Artcraft.

Geraldine Farrar will appear in two subjects for Artcraft release.

George M. Cohan will begin work on his second picture in the near future. The famous "Yankee Doodle Boy" will appear in two Artcraft pictures during the coming year.

The inauguration of the Paramount-Artcraft co-ordinate booking policy, as a result of the taking over of Artcraft by the Famous Players-Lasky Corporation, will also mark the first anniversary of the Artcraft Pictures Corporation.

PARKE ON DIRECTING

Pathe Expert Discusses Opportunities for Girls in Films

There are hundreds of girls throughout the country who would be motion picture stars if they had the opportunity of meeting a director who could see their possibilities and develop them, according to William Parke, who directed Pathe's "Mystery of the Double Cross" serial, the fourteenth episode of which is announced for release the week of June 17.

"Give me half an hour," says Mr. Parke, "and I will tell you whether or not a girl can act for the screen. Of course, girls with no ability at all are hopelessly out of it right at the start.

"Acting for the stage or for the screen requires dramatic intensity and dramatic feeling. It is much easier to learn to act for the screen than for the stage. On the stage you have to depend on the voice to a great extent to get things over. A lot of people who are stars in motion pictures would probably never be heard of on the spoken stage.

"We hear much talk to-day about the high salaries that are paid to motion picture actresses. It is my opinion that if a director knows his business and is allowed to pick his cast, he will get very much better results, the public will get a better picture at far less cost to the producer because it is not necessary to pay these high salaries."

THE SPECTATOR

LAST week in resuming these comments for a limited series of contributions, The Spectator told something—a very little something—of the changes that have taken place in the personnel and business angle of motion pictures during the past five years. Nothing at all was said about the change in quality and character of entertainment. Let's consider, for a few moments, that side of the matter—the most important side by long odds. What difference does it make, after all, who produces or exploits the pictures—whether it be a Biograph or an Artcraft, a Lubin or a Goldfish? Names mean nothing in the development of a great art except as those names become identified with real progress.

* * *

Progress there has been—great progress, although a friend across the table avers that the progress is all in The Spectator's eye—more apparent than real

"What do we find?" asks this friend. "Just the same old publicity-faking, stock-juggling and general incompetence, with the only thought for bamboozling the public or skinning a partner and not a real, genuine effort, except in isolated cases, toward higher art in the development of this new medium of expression."

The friend then told of an incident that came to his attention in connection with the making of a so-called feature picture—one of the vice type of monstrosities that have been inflicted upon us during the past two or three years. The producer was also the director and it was his first attempt, so the story goes. In his mind anybody could direct a picture, and it didn't make any difference how it was played, so long as the players moved. Somewhere this producer-director had heard that it was necessary to stand in with the leading lady. So he started directing a scene something like this:

"Come on, dearie. Go to the window. Look out of the window. Come away from the window. Come to the table. Take up the telephone. Say something in the telephone. Put down the telephone. Stall around for fifty feet. Cut."

In this manner the picture was finished. It was extravagantly advertised and sold out to the State rights people for about ten times its cost.

"What sort of chance has a conscientious producer in a field where such a thing as this can happen?" asks the friend.

* * *

Looking at the situation superficially The Spectator's friend quoted above, is right. There is quite some evidence of inexperience, ignorance and incompetence in the picture game. There are hundreds of very good clerks, stenographers and day laborers passing for authors and producers and there are scores of very good business men, too, who have not yet learned that making pictures is something more than a matter of bookkeeping. Between the chap who came into the business on a bluff and the investor who came into it to save his money from being squandered and seeks to do it solely by efficiency methods, there are a whole lot of people who have a whole lot to learn.

* * *

But they can learn, can't they? And if they don't learn they needn't expect to stay in long. The brief past is strewn with the corpses of those who refused to learn and as the years go by the corpses will continue to accumulate. The fact is that the motion picture is still too new to have established anything like standards of operation. Every other business art, or profession, in the world has years or ages of tradition behind it. When a young man enters trade to make it his life career he finds himself surrounded by those who have grown up in that line and from whom he acquires certain rudiments and principles by contact or teaching. When a boy starts in to learn any art there are those of long experience to instruct him. But in picture drama there are no veterans of over ten years' standing and mighty few of a half dozen years who have survived the struggle. So the newcomer must find out things for himself, to a large extent, and the wonder is that he doesn't make even more blunders and show even more incompetence than are charged against him.

* * *

We are all learning; everybody is learning. The main thing is that we *are* learning—some in great strides like the master, Griffith; others in shorter and more painful steps, each according to his capacity. Every branch of the art or business shows advancement over the past, surveying the field as a whole and not picking out conspicuous exceptions. Take the character of the pictures from the half- and one-reel stories of a few years back to the productions of the present day, the mere matter of length alone is a tremendous improvement. Pictures five, ten or twelve reels long now command public patronage. While we may realize that the most of them are still crude and lacking in art quality, we must also realize that they are good enough to get the public's money. At least they are not so bad that they drive the public away from the theaters. Compared to the small pictures of the earlier days these longer productions must be an improvement or they would fail. And they will keep on improving. Having reached the limit of length they will now improve in quality. Nothing stands still. Experience and the constant flow of new brains into the business can mean nothing but advancement. Even the producer, previously mentioned who told his leading lady to "stall around for fifty feet" will do better next time—do better or drop out.

* * *

All this talk about advancement and the greater future of motion pictures may seem very trite to those who have been saying the same thing ever since they themselves discovered it, perhaps a month ago or eight years ago—it doesn't matter.

All of us at one time or another "discovered" motion pictures, and immediately thereafter "discovered" their great future. But there are plenty of people yet who have not awakened and made the great "discovery." Some of these new ones are opening their eyes every day and paradoxical as it may appear the late recruits are coming from the more intelligent of the public—the literary and the educated. The wise ones have been the last ones to "discover" the pictures. There is nothing like the blindness of a little knowledge to shut one's eyes to the new. But once their eyes are open, the intellectuals or those who think themselves intellectuals, may be counted on to see with enthusiasm—only it is a bit amusing sometimes to note the calm self-sufficiency with which some of them assume the attitude of brand new discoverers. Motion pictures are really going to amount to something now that they have "discovered" them.

Nevertheless, it is this very fact—the coming of more enlightened brains into the field—that must tend eventually to crowd out the undesirables. It has worked that way from the very start and will continue.

THE SPECTATOR.

PALATIAL BOX-OFFICE

PHILADELPHIA, PA. (*Special*).—The new $6,000 box-office at the Palace Theater here is said to be one of the finest in the world. It is the idea of Stanley V. Mastbaum, who besides being the managing director of the Stanley company, which operates this theater, as well as many others, is also a devotee of art and in the construction of the box-office his ideas were closely followed by the designers. It is situated in the center of the spacious lobby entrance and is octagonal in shape. The sides are finished in Italian marbles, highly polished and framed in bright gold. The interior is cylindrical and fitted with all modern adjuncts.

OLAND'S WIFE AN ARTIST

Very few persons who frequent motion picture theaters are aware of the fact that Edith Shearn Oland, famous as a landscape and portrait painter, is the wife of Warner Oland, "villain" of the screen, whose splendid work in the International's photoplay serial supreme, "Patria," has attracted such wide-spread interest. Mrs. Oland is also the sister of Clarence J. Shearn, Justice of the Supreme Court of New York. A remarkably interesting exhibition of her paintings is now being held at the Braum Galleries in New York city, the atmospheric quality of her landscapes being of unusual excellence.

EDISON FILM MAY BE AID IN RECRUITING

"Star Spangled Banner" Shows Life in Marine Corps

A psychological moment and a psychological picture could hardly be better imagined than the release date and "The Star Spangled Banner," a three-reel Edison production dealing with a story of life in the United States Marine Corps, which will be released through K. E. S. E. June 10.

"The Star Spangled Banner" as its title implies, has a strong patriotic touch to it, and coincident with its release date the Government is planning a tremendous recruiting drive for the Marine Corps Service.

Naval officials have seen and approved "The Star Spangled Banner," and have caused it to be known at more than 400 recruiting stations throughout the United States that it will be released through K. E. S. E. service June 10. That fact alone will provide "The Star Spangled Banner" film with exploitation of an extraordinary character. A regiment of U. S. Marines assisted in making "The Star Spangled Banner."

The U. S. Marine Corps believe "The Star Spangled Banner" will be the means of stimulating enlistments, and it is now under consideration to place a uniformed member of the Marine Corps in theaters where "The Star Spangled Banner" is being shown.

FIRST OF ESSANAY'S NEW WESTERN SERIES JUNE 18

"Land of Long Shadows" Features Jack Gardner

Essanay's program of K.E.S.E. releases will next feature "Land of Long Shadows," with Jack Gardner in the lead. June 18 is the release date.

With the completion of "Filling His Own Shoes," Bryant Washburn was immediately launched into the production of another feature, the title of which will be "The Man Who Was Afraid." This picture will be a screen version of a story by Mary Brecht Pulver, published in the *Saturday Evening Post*, which hinges on the timely topic of President Wilson's call for fighting men. It will be released July 2.

Taylor Holmes, the noted stage star recently signed up by Essanay, has arrived at the Chicago studios, and is now being filmed in the preliminary scenes of his first screen production. This will be "Efficiency Edgar's Courtship."

MARGERY BENNETT'S DEBUT

Margery Bennett, the younger sister of Enid Bennett, plays an important part in her sister's latest screen success, "The Girl, Glory," by C. Gardner Sullivan, in which Enid is presented by Thomas H. Ince.

Margery has only been in this country for a few months, having left her home in Australia to join her sister in screen work, and this is her first prominent part since joining the Ince forces.

HAROLD LOCKWOOD.
(Yorke-Metro.)

PRESCOTT, ARIZ. (*Special*).—With four dozen real cowboys before the camera, several thousand head of cattle in an annual round-up for atmosphere, and a chuck-wagon outfit as a base of supplies, the Harold Lockwood company has settled down on the largest cattle ranch in Arizona for three weeks for the filming of "Under Handicap," the next Yorke-Metro production, which is being picturized from the novel by Jackson Gregory.

SELIG FEATURES ON GENERAL FILM SERVICE

New Tom Mix Western Picture—Other Notable Dramas

Knights of the Saddle" is the title of a Selig production in two reels released Monday, June 4, in General Film Service. This film presents Tom Mix and other cowboys and girls at a Western rodeo. Among the interesting scenes can be enumerated fancy rope throwing, broncho busting, bulldogging, a derby, stage coach driving, and other feats of skill and daring in the Golden West. This film promises to equal in popularity the production "Movie Stunts," featuring Tom Mix in hazardous exploits. "The Point of Courage" is an exceedingly worthy picturepiay featuring Robyn Adair, E. J. Brady and Virginia Kirtley.

On Monday, June 11, the Selig Company announces for release "The Friendship of Beaupere," a two-reel drama of the Northland, written by Maibelle Heikes Justice. This is not a "snow picture" but an original and heart-touching drama of the Northwest in the days of Summer. An exceptional cast is announced, including George Fawcett, Vivian Reed, Will Machin, and Eugenie Besserer. Al Green directed the production.

On Saturday, June 16, "The Heart of Jules Carson" is announced for release in General Film Service. It is an exciting drama of plot and counter plot and of a woman's sacrifice and a man's redemption.

The Selig Company asserts that each and every one of these productions is unusually meritorious.

FREDERICK WARDE ON PATHE LIST FOR JUNE 17

Jeanne Eagles Plays Opposite—Other Features on Program

On Pathe program for June 17 Frederick Warde is seen with Jeanne Eagles in "Fires of Youth," a five-reel Gold Rooster play, produced by Thanhouser, under the direction of Emile Chautard, and written by Agnes C. Johnston, author of the "Shine Girl," "Her New York," and many of the most successful Gold Rooster plays produced by Thanhouser.

Ruth Roland appears as star in the sixth episode of "The Neglected Wife," entitled "On the Precipice." Thrilling scenes on a burning boat are features of this episode.

Mollie King stars in the fourteenth episode of "Mystery of the Double Cross." This chapter is called "The Hidden Brand." It was produced by Astra, under the direction of William Parke, with scenarios by Bertram Millhauser.

"Lonesome Luke, Plumber" is the title of the Lonesome Luke comedy, produced in two reels under the personal supervision of Hal Roach. Lonesome Luke is supported by Bud Jameson, Bebe Daniels and Harry Pollard.

In addition to the two-reel Luke comedy, there is also a one-reel Myers-Theby comedy.

The twelfth release of the "Know America" combitone scenics is entitled "Southwestern Texas," and it shows splendid views of the wonders of our largest state.

An international split-reel cartoon and scenic release and Hearst-Pathe News No. 50 and No. 51, complete the program.

SCENARIO EDITOR VERY IMPORTANT, THINKS VITAGRAPH

Work of Eugene Mullen Has Improved Product of Company

The importance of the Scenario Editor in film production, in the opinion of Greater Vitagraph, can hardly be overestimated. This they believed to be demonstrated in their case since the appointment of Eugene Mullen as editor of the Blue Ribbon Scenario department.

Since the work of Mr. Mullen has had a chance to tell, exhibitors from all over the country have volunteered the information that the Greater Vitagraph product has improved to a degree to which improvement might have been thought impossible.

Mr. Mullen originally was engaged to write the scenario for "Within the Law," which has made such a tremendous hit with exhibitors and motion picture patrons throughout the country. His work in this one production placed him in the forefront of scenario writers.

Mr. Mullen is the author of the first three-reel feature photoplay ever produced by the Vitagraph in the days when a three-reel play was a history-making achievement. This play was "The Money King." It was an original picture, which he followed up with "The Christian," "Mr. Barnes of New York," a series of comedies from "Pickwick Papers," which were played by the late John Bunny; "Vanity Fair," "The Lady of the Lake," "Hearts of the First Empire," "A Florida Enchantment," and about one hundred original photoplays which have made his name familiar to the devotees of the screen.

One of his great achievements, and one that will long stand as motion picture history, was his tour of the world for the Vitagraph Company in 1912-13.

"WHAT THEY STAND FOR"

(Every prominent man in the film industry stands for certain things which vitally concern the business—certain particular features which have been developed to such an extent that they have become part and parcel thereof. It is THE MIRROR'S purpose, each week, to give in compact form an account of what some one prominent man has done in an especial way for the advancement of motion pictures.—Editor.)

WALTER E. GREENE

"MY one great ambition has always been to help raise the tone of the motion picture," said Walter E. Greene, president of the Artcraft Pictures Corporation in reply to the request for a statement for this department. "I don't care how much work that task entails; I am more than willing to do my share. The field of furnishing good, clean entertainment to millions of people is one worthy of any man's greatest efforts."

That Walter E. Greene has lived up to his ambition is apparent to every person familiar with his activities in the motion picture industry. His constant effort leading toward the advancement of the photoplay art as mirrored by the policies of the Artcraft Pictures Corporation is recognized everywhere. In accordance with his ideals for "the biggest and best" in pictures, the company of which he is president to-day represents the greatest coalition of real screen art and capability as offered by such famous favorites as Mary Pickford, Douglas Fairbanks, D. W. Griffith, Geraldine Farrar, Elsie Ferguson, Cecil B. De Mille, and George M. Cohan.

Greater stars, better stories and improved film technique is what the name of Walter E. Greene stands for in the motion picture enterprise. No persons connected with the photoplay have done more for its improvement as an art than those with whom Mr. Greene has allied himself and is exploiting.

"Keep Moving" is one of Mr. Greene's favorite mottoes, and there are few men with greater capacity for hard work than he. A man of great perspective and foresight, Mr. Greene was one of the real pioneers of the film industry in this country. Starting in a small way as an exhibitor he has studied every branch of the business through actual experience, always bending his efforts for the improvement of the enterprise. To-day he is at the head of the organization that might with entire justice be termed the "Tiffany" of the photoplay business.

TRIANGLE MAKES CHANGES IN JUNE SCHEDULE

Pictures Are Put Forward on Program—Numerous Stars in Coming Features

Triangle release schedule for the first part of this month has been rearranged.

"Wolf Lowry," the William S. Hart production which was originally announced for release June 10, was put forward on the program two weeks and shown in first-run houses May 27, together with "The Millionaire Vagrant," in which Charles Ray is being starred.

The releases for June 3 were unchanged, Jack Devereaux appearing in "American—That's All," under the supervision of Allan Dwan and Bessie Barriscale appearing in "Bawbs o' the Blue Ridge," under the supervision of Thomas H. Ince.

Enid Bennett and Louise Glaum are the stars of the Ince-Kay-Bee productions for June 10. Miss Bennett will appear in a play by C. Gardner Sullivan, entitled "The Girl, Glory," while Louise Glaum will be headlined in a silent drama of life among society's misfits, called "Love or Justice?"

Wilfred Lucas, Elda Millar and William Desmond will be starred in the Triangle Eastern and Kay-Bee productions released June 17. "Her Excellency, the Governor" is the name of the play in which Wilfred Lucas and Elda Millar are to be jointly featured under the supervision of Allan Dwan. Thomas H. Ince will present William Desmond on the same date in a Kay-Bee drama from the pen of J. G. Hawks, entitled "Paws of the Bear."

"PERIWINKLE" HEADS MUTUAL BILL

Mary Miles Minter Is Star of Feature—New Serials and Comedies on the Program

"Periwinkle," featuring Mary Miles Minter heads the Mutual Program for the week of June 11.

"Periwinkle" deals with the life at a coastguard station and Mary Miles Minter appears throughout a greater part of the story dressed in oilskins.

"A Watery Grave," the tenth chapter of "The Railroad Raiders," is scheduled for release June 11. A spectacular scene is a fight between Helen Holmes and one of the raiders while riding the brake beams of a fast freight, which ends in Miss Holmes being thrown under the car, but by holding herself perfectly rigid, flat on the ground, she escapes injury.

"His Cannibal Wife," the La Salle comedy for June 11.

The Cub comedy for the week, featuring George Ovey, is "Jerry's Getaway," ready June 14. Louis FitzRoy, Goldie Colwell and Janet Sully assist in the comedy.

The thirteenth story of the "Jimmie Dale Alias the Grey Seal" series is scheduled for June 15.

"Mutual Tours Around the World" for June 12 pictures two islands, Capri, the celebrated island south of Naples, Italy, containing the famous Blue Grotto and the Rocks of the Sirens; and Antigua, a British possession in the West Indies. The third section of the reel is devoted to Versailles, a royal residence of France, just outside of Paris, showing the Gallery of Mirrors, the Royal Room, where Louis XIV died, and the balcony from which Marie Antoinette and Louis XVI were forced to salute the rioting populace.

"Mutual Weekly," reaching the screen June 13, will contain the usual assortment of patriotic news pictures, as well as other events of importance.

"Reel Life," released June 14, devotes its longest section to showing how a large publishing house is equipped to turn out 12,000,000 copies each month. "How Big Guns Are Moved" is a section that makes a most timely picture. A third section is devoted to the hemp industry of rural Roumania. The reel concludes with a picture of the koala, or eucalyptus bear.

BASIL KING AUTHOR OF JANE COWL'S FIRST FILM

Goldwyn Star Chooses Play of Problems by Noted Author

Jane Cowl's first Goldwyn picture is being directed by Arthur Hopkins, chief of the Goldwyn producing organization. Among those in the cast supporting this ablest of American emotional stars are some of the best-known players of the screen and stage.

Miss Cowl has chosen for her first story in Goldwyn pictures one of the works of Basil King, whose novels, "The Inner Shrine," "The Spreading Dawn" and "Wild Olive" have been tremendously successful, both in this country and in England. Unusual situations and a number of rather novel problems are encountered in the course of the photoplay version of this story.

Ever since Maxine Elliott came to this country in order to carry out her contract to play in Goldwyn pictures—her first appearance in the movies—she has been besieged with offers from theatrical managers who implore her to return to the stage and to appear as a star in dramatic productions which they wish to control.

But to all of these Miss Elliott has made but one reply: She was going to return to France and to her work in behalf of the wounded among the soldiers of the Allies as soon as she had completed the screening of those Goldwyn pictures which she was making.

"HEROIC FRANCE" TO BE RELEASED BY MUTUAL

Are Said to Be Most Thrilling War Pictures Ever Made

"Heroic France"—said to be the most thrilling "war pictures" that have ever been made in the history of the world, taken by War Photographer Merl La Voy during twenty-two months on the battle fronts in France—is to be available June 4, under Mutual Film Corporation contracts with Mr. La Voy.

There is nothing uncertain about these war pictures. They are war pictures. Mr. LaVoy made them under the authority of the American Relief Clearing House and he took the same chances in filming them that a combatant takes. Verdun was still under bombardment when the pictures of that ruined citadel were taken. Shells were bursting within less than a quarter of a mile of the photographer when he made the pictures.

As an introductory to the eight reels, the spectator is first taken to Paris, where closeups of celebrities in the war are shown. Among the famous men registered on the film are Ex-Premier Briand, Ex-Premier Georges Clemenceau, President Poincare, and Lord Herbert Kitchener—the latter being snapped a few weeks before his death in the sinking of the British cruiser on which he was a passenger.

There are some splendid closeups of General Joffre and other distinguished officers of the French army; pictures of British cavalry and fine views of the reserve encampments behind Verdun, taken through the flooring of an aeroplane. The Charlie Chaplin monoplane is displayed as one of the fighting machines of the West front.

ELTINGE PICTURES TO BE RELEASED UNDER NEW PLAN

Selective Booking Arrangement Will Apply to His Films Also

As announced in THE MIRROR last week, to the already unparalleled list of Famous Players-Lasky stars there has been added another distinguished name with the engagement of Julian Eltinge, the internationally celebrated impersonator of feminine roles. Arrangements have just been concluded between Mr. Eltinge and Jesse L. Lasky, who is in charge of the giant corperation's producing activities for this popular actor to make his motion picture debut under the new selective booking arrangement, which is to go into effect on Aug. 5.

Julian Eltinge has just completed his second season in the tremendously successful comedy "Cousin Lucy," in which he has toured the country.

Mr. Eltinge is the one man who has been able to appear in feminine characterizations upon the stage without losing a certain measure of respect, either from his own or of the opposite sex. The fact that he is just "Bill" Eltinge to his legion of friends and that he refuses to discuss feminine fashions even for much-coveted publicity, are indicative of the caliber of the man. He weighs 175 pounds and is as accomplished with his fists as he is with his ankle. The title of Mr. Eltinge' first photoplay has not yet been announced, though it is understood that the story is one which will give him an opportunity to display his "dual personality" by assuming both a male and female role on the screen.

ROWLAND DISCUSSES METRO'S PLANS AND PURPOSE

To Eliminate Sex Pictures—Exhibitor to Decide Policies

Richard A. Rowland, Metro's president, in speaking of that company's recent reorganization and enlargement, said: "We proceeded from the idea that no man or no group of men, sitting in their offices in New York City, can hope to dominate motion picture rental prices. The public, first speaking to the exhibitor and then the exhibitor speaking to the manufacturer and distributor, determines the picture market, and we have prepared ourselves to meet the demands of the market.

"We assume that the exhibitor, knowing his own field and his own public, is capable of solving his own problems and he is to be the determining factor in our plans. In brief our policy will be 'The exhibitor decides.'

"Metro is not prepared to say at this time whether open booking or the program is to be the rule, but when our plans are made public we believe that the exhibitor will be more than satisfied.

"In the Metro productions the sex picture will be conspicuous by its absence. Metro productions will be offered at a price that is fair to both sides, and by this I mean that the exhibitor must make money or his contract is worthless to this company."

BALBOA REPRODUCES PRISON

In the Balboa studio's art property room was built recently a most remarkable replica in compo of Dartmoor prison by William Dummer, master sculptor. The scene represented the grim prison just as it looks at Dartmoor, England, with its many turrets and historic walls. An entire street was reproduced with a panorama of terraced gardens, trees and foliage. The windows of the great prison were lighted by an intricate system of tiny, electric bulbs, dimly gleaming against the outline of the dull old edifice. The prison was photographed in a storm raging at night, with lightning effects and rain, making the prison appear as though it stood about a mile distant. It was used in one of the scenes of a Fortune Photoplay, released on the General Film program.

FINDS IMPROVEMENT

W. K. Howard, manager of the Minneapolis branch of V.L.S.E., on May 28 made a flying trip to the home office in New York for the purpose of discussing forthcoming Blue Ribbon releases and make a report on the general conditions in his territory, which he declares are better than they have been for some time.

Quite a number of theaters are closing, according to Mr. Howard, but in nearly every case this is due rather to a lack of necessity for motion picture houses in particular localities, than any lack of interest on the part of the public.

"In the Northwest," said Mr. Howard, "the business appears to be finding itself. The period of disorganization has run its course and the reconstruction period is well started. Successful exhibitors are adding to their theater holdings, while the unsuccessful houses are closing."

"BRASS MONKEY," JUNE 11

"A Brass Monkey" will be released by the Selig Company through K. E. S. E. on Monday, June 11. "A Brass Monkey" is the second of the series of Hoyt comedies prepared by the Selig Company and which have been praised by film reviewers everywhere. Charles Hoyt, known as the foremost writer of American comedy put much of his best work into the story of "A Brass Monkey." The Selig Company is said to have retained all the original Hoyt flavor and to have introduced a succession of comic situations that will cause joyousness to any audience.

A "MUTUAL WEEK"

Mutual productions pretty well monopolized St. Paul, Minn., downtown theaters for the week beginning May 27. The New Princess is showing Mutual Weekly; New Majestic, Billie Rhodes; Strand, comedy; Gem Theater, "Shorty Hamilton"; Blue Mouse, William Russell; New Palace, "Railroad Raiders"; Strand Theater, "Whose Wife?" with Gail Kane.

This affords a fair illustration of the popularity of Mutual Service throughout the United States.

MARY GIVES AMBULANCE

Mary Pickford last week donated an ambulance of the latest type to the local Red Cross at Los Angeles. The vehicle of mercy plays an important part in Miss Pickford's new Artcraft production, "The Little American," a picture of patriotic appeal, and upon the completion of the scenes in which it was used, the ambulance was turned over to the local organization, which expects to see service in France shortly. The ambulance was specially built for the Pickford picture and was designed by a surgeon connected with the American Ambulance Corps. It has twice the capacity for wounded cases of the former type.

FIRST 104 PARAMOUNT FILMS ARE NOW AVAILABLE

Exhibitors Everywhere May Book Remarkable Series of Notable Successes

VIVIAN MARTIN.
Morosco-Paramount.

LOUISE HUFF.
Lasky-Paramount.

Following the extraordinary success that resulted in every section of the country from placing the first fifty-two Paramount pictures upon the open market, Hiram Abrams, president of the Paramount Pictures Corporation, has directed that all Paramount exchanges throughout the country place the first 104 pictures on the market for release to all exhibitors, irrespective of the restrictive feature clause in the Paramount contract which formerly made this impossible.

Extraordinary Demand

In all Paramount exchanges these 104 pictures are being classed as Paramount preferred pictures, and there has been an extraordinary demand for the subjects. New prints have been supplied all exchanges, and a marked success has been made from this latest move of Paramount. New paper, additional advertising and publicity material of a much higher standard than was originally issued with the pictures, are being furnished exhibitors in connection with these preferred pictures.

In hundreds of communities it has been impossible for more than one exhibitor to use the pictures in which Mary Pickford, Marguerite Clark, Pauline Frederick and other Paramount stars appeared, because of the restrictive franchise that had been issued in connection with the Paramount pictures at the inception of this distributing organization. This is now entirely eliminated in regard to these pictures, and all exhibitors will have the opportunity of showing these subjects, which are some of the best in which these stars have ever appeared.

Great Names

In this list of pictures there are eight Mary Pickford pictures, seven in which Marguerite Clark is starred, four of Blanche Sweet, three featuring John Barrymore, two in which H. B. Warner made great successes, four of the greatest successes in which Hobart Bosworth was featured, three of the best Lois Weber productions, and others in which are such stars as Pauline Frederick, Marie Doro, Dustin Farnum, William Farnum, Henrietta Crossman, Edward Abeles, Karl Kienlechner, Bertha Kalich, Sessue Hayakawa, Robert Edeson, Maclyn Arbuckle, Max Figman, David Higgins, Charles Richman, Gladys Hanson, Tyrone Power, Theodore Roberts, Adele Farrington, May Irwin, Bessie Barriscale, William S. Hart, John Emerson, George Beban, Florence Rees, Edith Tuliaferro, Gaby Deslys, Fannie Ward, Carlyle Blackwell, Lenore Ulrich, Laura Hope Crews, Violet Hemmig, Marshall Neilan, William H. Crane, Winnifred Kingston, Wallace Eddinger, Kathleen Emerson, Elsie Janis, Edith Wynn Matthison, Alice Dovey, Fritzie Scheff, Rita Jolivet, William Elliott, Betty Bellairs, Victor Moore, Hazel Dawn, Ina Claire, John Mason, Henry Ainley, Edgar Selwyn, Myrtle Stedman, Maude Allan, Charlotte Walker, Samuel Bernard and George Fawcett.

ENGAGED BY HORSLEY

Mary MacLaren to Appear in Special Features

David Horsley has just announced the signing of a contract with Mary MacDonald, known as Mary MacLaren, the arrangement being for three years. Miss MacDonald is now at work at the Horsley Studios in Los Angeles under the direction of Thomas Ricketts.

The story on which Miss MacDonald is now engaged was adapted by Frederick B. Bennett from the novel, "A Daughter of the Well-Dressed Poor," by Henry Warren.

This production is being elaborately staged with a strong cast, including Carmen Phillips, Frank Newburg, Ida Lewis, Al Ernest Garcia, and Frederick Vroom.

TWO KING-BEES A MONTH

King-Bee Films Corporation, in reply to numerous inquiries, announces that it will release two comedies a month, until further notice. The fifth release of the series is in the hands of the cutter, but a title has not yet been assigned to the picture.

BRADY PLANS BUSY SUMMER FOR PEERLESS

Six Dramas Are Now Under Way and More to Come

A busy Summer has been planned by William A. Brady, director general of World Pictures—Brady Made, for Peerless Studio, where no less than six picture dramas are simultaneously in the making at the present time. The new campaign, which is already under way, calls for the participation of several stars who are as yet strangers to the screen and a considerable number of leading actors and actresses who have not appeared heretofore in World pictures.

"First of all," said Mr. Brady, "Mary Nash will begin shortly upon the three pictures for which she was engaged some time ago. These will keep her going at high speed for the entire Summer, as, in addition to studio work in the daytime, she will continue in the leading feminine role of "The Man Who Came Back," at the Playhouse.

"I expect that Florence Nash, the other member of the gifted pair of Nash girls, will attach her signature to one of our contracts before long. She is considering such a step.

"Alexandria Carlisle, who scored a great success in George C. Tyler's recent stage production, 'The Country Cousin,' will make at least one photoplay for us during the Summer.

"We have engaged Milton Sills as leading man for Ethel Clayton and he will make his first appearance in this capacity in 'Chasma,' which is about completed.

"The principal male character in Kitty Gordon's 'The Divine Sacrifice,' with which we are now at work, is being interpreted by Jean Angelo, whose engagement as leading man with Sarah Bernhardt was interrupted by the illness of the star.

"In addition to all this, we are starting upon a new play of Revolutionary times called 'Betsy Ross,' in which Alice Brady plays the title role. Travers Vale is the director."

CONQUESTS FROM K.E.S.E.

Suspension of Forum Films Does Not Affect Edison Series

The announced suspension of operations of Forum Films during the Summer must not be construed to mean that Edison conquest pictures will not be marketed until Fall. Says the Edison Company:

"While the suspension of Forum Films, Inc., at the moment when we were prepared to make available the first grouped programs of 'Edison Conquest Pictures,' will cause us a little embarrassment, we have no idea of permitting it to interfere with the prompt publication of these pictures, which in our judgment represent the first definite and worth-while contribution to the better films movement.

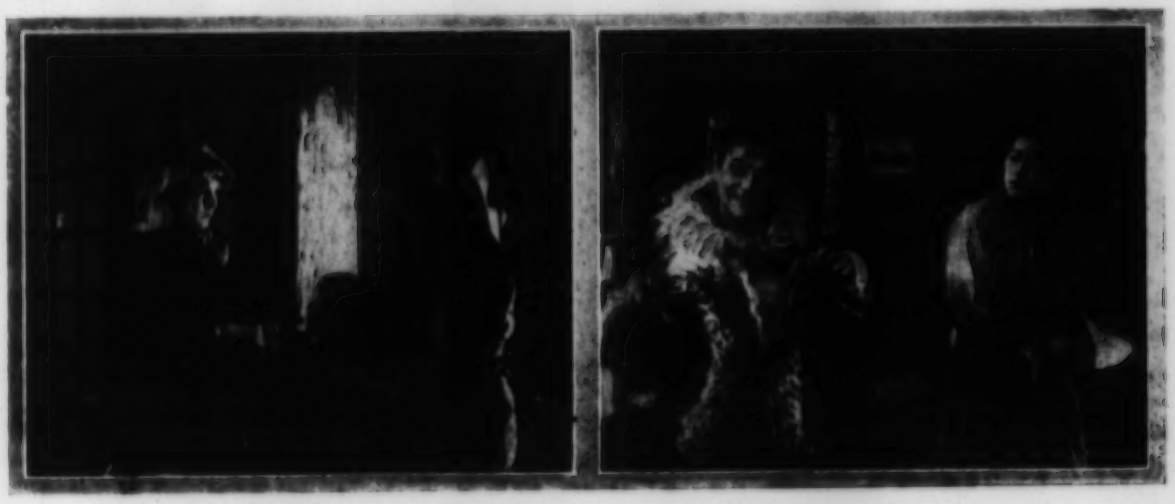
"Arrangements are practically completed for marketing them through the exchanges of the Kleine-Edison-Selig-Essanay service, already established in twenty-two cities.

"While a little time—perhaps a few weeks—must elapse before the K-E-S-E exchanges will be in position to talk terms and bookings, inquiries addressed to them loking toward the use of the 'conquest programs' in the near future will receive prompt attention."

NEW GAIL KANE FILM

"The Unafraid," an original scenario by L. Case Russell, has been chosen as the next vehicle for Gail Kane. This will be produced under the direction of Henry King, who has but recently joined the directorial forces of the American company, and will be released by the Mutual Film Corporation.

Miss Kane is now working on the finishing scenes of "The Woman in Black."



MAE MARSH.
In a Scene from a Goldwyn Picture.

JACK GARDNER AND RUTH KING.
In "Land of Long Shadows"—Essanay.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen

McHENRY THEATER OPENS

New Baltimore Film House Is Splendid Structure

BALTIMORE, MD. (*Special*).—The McHenry Theater was thrown open to the general public for the first time May 26, and the patrons of the silent drama who were fortunate enough to get inside were loud in their praises of South Baltimore's newest moving picture parlor, Light Street, near Cross.

This handsome new $75,000 edifice is to be run as a strictly high-class house, showing instructive and educational pictures.

The members of the Southern Amusement company, owners of the McHenry, are H. W. Weis, president; Col. Jacob W. Hook, vice-president, and the following directors: William J. Donnelly, Douglas H. Gordon, George R. Willis, George Webb, Henry L. Hunt, H. W. Webb, Charles H. Classen, Col. Jacob W. Hook, John Wheltle, Eugene Bolgier and J. Edward Richardson. Arthur Barron is house manager, Bernard Deplin is general manager, and the executive committee consists of Col. Jacob Hook, William J. Donnelly and J. Edward Richardson.

The McHenry will seat 1,100 people and is strictly fireproof throughout. Built of cream-colored brick with white terra-cotta trimmings, the structure is imposing from the outside, but the real beauty of the building is not appreciated until one enters. A long corridor, finished in gray and gilt, leads into the foyer, which is finished in gray with old rose hangings. The building was designed by Oliver B. White, and erected by the Cogswell-Koether Company. A Moller pipe-organ and a five-piece orchestra furnish the music.

NEW LECTURER AT ELTINGE

A new lecturer, Allen S. Williams, inaugurated the second week of "A Trip Thru China," the art motion picture educational travelogue being presented at the Eltinge Theater three times daily for the Militia of Mercy fund for the families of the New York State Naval Militiamen.

The picture, which required five years to make, shows the Chinese Republic and the people in every intimate phase of life, the cities and the country sections, and is not alone educational but decidedly interesting and entertaining and in many instances humorous.

Mr. Williams, the new lecturer, is an old New York newspaper man who has devoted years of study to the Chinese in this country and their own, and he has an entirely new lecture to describe the ten-reel picture now being shown at the Eltinge Theater.

BRIDGEPORT, CONN. (*Special*).—Manager John P. McCarthy, of the Plaza, ran the gauntlet of popular approval week of May 21, when the big spectacle "Joan the Woman" drew capacity houses at three screen offerings daily, seating 1,000 people at each performance. Week of May 28, Ethel Barrymore in "The Call of Her People" occupied the Plaza screen. This seven-reel film adaptation is taken from Edwin Sheldon's novel, "Egypt."

MARY SAYLES HANCORT.

Posters that Get Money for the Exhibitor

BY JOHN W. HANSON

(The author of the following article is the executive in charge of the Triangle Supply Department, and a gentleman of long experience in the world of motion picture advertising, well qualified to discuss details of the work. The article itself is a partial transcript of a brief address lately made by Mr. Hanson before an assemblage of young men studying motion picture distribution.—Editor.)

When an exhibitor has been interested by a branch manager to the point of signing a contract for service, he is naturally concerned as to the quality of his advertising material. For, after all, he has to sell a picture to his patrons, after he has bought it himself, and he is successful in the proportion that the work of the publicity and sales department has been augmented by the right kind of posters and other advertising aids.

Posters that Sell Tickets

Naturally, the right kind of a poster is the one that attracts the greatest number of people, and let me say that the exhibitor judges the value of his paper by one standard—its effect upon the box office. The beauty of the material, be it poster, slide or lobby display, means nothing to him unless it can be translated into dollars. For he is in the business first, last and all the time to make money. And he comes almost instinctively to know the kind of paper that will lure the passer-by to the ticket window or drive him away from the theater.

So, in designing exhibitors advertising material, it is a good plan to keep in mind the wants of the exhibitor, who is the direct point of contact not only with the public but the branch manager, and who, in turn, acts as a sort of clearing house for receiving and transmitting ideas to the home office. It is well, however, not to be "blown about by every wind of doctrine," that is, be influenced by the radical or personal views of some one exhibitor at the expense of others of widely differing opinions. For instance, one exhibitor might demand the sensational, another the melodramatic, another the romantic, according to the tastes of the majority of his patrons. Strike a happy medium—a strong average—tell the story of the product in a manner that will make the widest possible appeal and you will fulfill the basic purpose of advertising.

"Punch" and "Carrying" Quality

Posters must have "punch," insists the exhibitor—"action," as it is sometimes termed. It would seem, however, that "punch" is a matter of psychology. For example: A design showing a head-on collision between two trains or one man throwing another through a window—would express action. But mere movement is not necessarily "punch," for some of the strongest posters are portrayals of tense emotion or dramatic fervor and quite devoid of action in the ordinary sense of the word.

But—insists another exhibitor—posters must "carry"—an important quality, by the way—effected sometimes by originality of composition. But exaggerated or too fanciful designs, born of the artist's imagination, are tabooed. Triangle believes in truth in advertising. The object is not merely to get out a striking poster, but to portray an actual incident or character from the play. For the public resents misrepresentation and motion picture advertising is no different from any other. It must tell the truth. So, in illustrating its advertising, Triangle tries to stick as closely as possible to the "still" photographs of actual scenes taken during the making of the picture.

Ordinarily, posters are made in three sizes—one, three and six sheets. The one sheet, generally displayed in a lobby frame and designed for close inspection, is more carefully worked out than the three and six sheets which are as a rule placed in the front of a theater or on some neighboring billboard. As the latter are generally seen from a distance they are designed in broader style than the one sheet. The most effective and best "carrying" six sheets are those with not more than two or three figures standing out in bold relief against a solid background.

Putting Comedy Over

I am reminded at this point that comedy offers a most difficult problem for the poster artist, because the situation that is funny upon the screen is either tame or more often melodramatic when caught by the still camera man. So you see the lot of the poster man is not always a happy one. It becomes a tragedy when he tries to design a comedy poster.

Triangle believes in distinctive advertising—radical departures from ordinary routine methods. Motion pictures are getting better and better all the time and the advertising must keep pace and reflect these higher standards, both in quality and ideas. One of the best examples of Triangle's policy to get away from old landmarks is the rotogravure one sheet—a decided innovation in lobby display. The rotogravure method has a decided advantage over other processes in this respect—it reproduces the delicate tones and artistic finish of the original photograph without loss of detail. It does this because it is an actual transfer of the photograph upon paper.

Triangle's Novelty Herald

While on the subject of rotogravure, attention is directed to another novelty used by Triangle—a small rotogravure herald. When folded, this herald measures 3½ x 5½ in. and is printed in two colors. Experience has demonstrated that the ordinary herald is too large; and Triangle has solved the problem by making this piece of advertising matter a size so convenient and handy that it can be readily slipped into a man's pocket, a lady's handbag or an ordinary envelope. Another strong point in its favor is that it costs the exhibitor considerably less than the former style.

A word about slides. Inasmuch as the audience is compelled to wait between pictures, while the slides are being displayed, it is necessary that they be attractive and that they tell the story quickly. Triangle slides do not tire the eye with a confusion of detail, decorations and long captions, forcing impatient patrons to read a lot of unnecessary text matter—they merely show a striking picture with the background eliminated and the title of the play and name of the star displayed in bold legible lettering.

Importance of Slides

A writer in one of the motion picture magazines in commenting on the slide question said: "When the exhibitor wakes up to the importance of slides of quality and all they mean to him from a box-office point of view, then perhaps we shall no longer be forced to sit in our favorite movie theater and gaze upon slides that are offensive to our artistic sense and cause us to join in with those who exclaim, 'I did not pay to look at slides, I came for the pictures.' It is quite true that the average man gets his idea of a coming attraction from the announcements that are made in advance, and if these are not attractive and pleasing to the eye as well as carrying some distinct and appealing message, the box office receipts are not going to meet the expectations of the exhibitor, even though the picture itself be a good one."

MARGARET THOMPSON.
Ince-Triangle-Kay Bee.

CHICAGO'S LATEST

Chateau Theater Is to Show High-Class Motion Pictures

CHICAGO, ILL. (*Special*).—In spite of the threats of misleading walking delegates a fine new house was opened recently, seven miles north from the Loop—the new Chateau Theater on Broadway near Grace Street. It is one of the most interesting of neighborhood theaters and has a generous seating capacity together with a large stage. Architecturally the house is attractive and exceedingly substantial in construction. The lower floor seats 1,000 and the single balcony as many more. This section is carried upon immense cantilever trusses, so that there are no posts or pillars in the theater, the lines of sight from all points being unobstructed, and the acoustics are excellent. The house is open all around, complying with the latest fire tests as to exits. The entrance from Broadway is through a foyer 134 feet in length and 45 feet in width. Concealed lighting has been carried out so that the illumination is perfect. Although Albert Fuchs, owner of the house, is not an architect he has put up some notable buildings on the North Shore and has triumphed where many have bungled in the difficult details of theater construction. The stage of the Chateau is 87 x 50 feet and is sufficiently high to stage pretentious attractions. Archer Brothers, lessees of the house, have fifteen first-class picture theaters in Chicago and are particularly proud of the Chateau as their latest and best. They may have stock or vaudeville on their stage later; at present they will adhere to the display of photodramatic masterpieces. The house has a pipe organ and the pictures are accompanied by a full orchestra.

CHARLES E. NIXON.

SOMETHING NEW IN LITHOS

ITHACA, N. Y. (*Special*).—A new process of photo-lithography is to make its appearance with the appearance of "The Great White Trail," the first super-feature made by the Whartons under the states rights plan. The new bills are really photographs and yet they are not photographs, because they are not enlarged by the photograph system.

"We can't tell exactly what they are," said Theodore Wharton, president of Wharton, Inc., "as the Morgan Lithograph company which made the bills, will not reveal any of the secrets of the process.

"But I know this, that it is the prettiest showprinting I ever have seen and we are very proud to be the pioneers in introducing it."

A casualty which sounds more like the last gasp of a frenzied press agent than like a fact, was sustained in all truth by the Yonkers Triangle studio when a new props man fainted cold the other day upon discovering a man-size dummy among the debris in the studio.

"SYLVIA OF THE SECRET SERVICE."
Pathe, Featuring Mrs. Vernon Castle.

"THE FALSE FRIEND."
World, Featuring Robert Warwick.

INDEPENDENT FEATURES | # The OPEN MARKET | STATE RIGHTS

BRENON TO COMPLETE "FALL OF ROMANOFFS" IN TEN WEEKS

If Herbert Brenon, president and director of the Herbert Brenon Film Corporation, has henceforth any spare moments between now and next August it will not be his fault, for having just commenced operations on "The Fall of the Romanoffs," a picture that he believes will be one of the biggest and finest pieces of work ever done, he now determines that it will be ready in ten weeks' time.

Mr. Brenon has set himself a huge task and no one realizes it better than he. He

ILIODOR,
In "Fall of the Romanoffs."

is already heart and soul in his work, and has taken many scenes with the exiled monk Iliodor, the great opponent of the notorious Rasputin on whom falls much of the responsibility for the present state of affairs in Russia. Mr. Brenon is enthusiastic about his new picture and with characteristic vim is throwing all his energies into the task before him. Says Mr. Brenon:

"This will probably be the biggest picture I have ever made, and while perhaps not the most massive in so far as numbers and spectacles are concerned, it bears a far greater message and a deeper significance than any subject I have ever attempted."

Through his interpreter, Iliodor said a few days ago: "Since I came to America I have been very happy. I love America, the land that has been so good to me in exile from my own country, and were it not for my poor suffering people across the sea, I would be entirely happy to live here forever, in this land that is free to all. I long for the day when I am no longer an exile, when I can return to Russia and see her people free from the shackles of tyranny and breathing the pure fresh air of freedom for which they have suffered so much and for so long."

PREFERS SIMPLE PLOTS

Frank Hall Cites "Her Fighting Chance" as Example

Commenting upon the fact that all of the critics agreed that "Her Fighting Chance" is an exceptionally strong picture, Frank Hall, who is offering the Jane Grey feature to state rights buyers, claims that if photoplay authors would confine themselves to simple plots, like that of "Her Fighting Chance," better pictures would result.

"Her Fighting Chance," which is a photoplay version of "The Fiddling Man," by James Oliver Curwood, establishes an element of suspense during the very opening of the drama and tells a strong story which moves rapidly and smoothly in a direct line to its final climax before the suspense is relieved.

"ONE HOUR" READY SOON

After four months spent in the preparation and exploitation of "One Hour," B. S. Moss finally announces that his latest effort has reached the last stage of completion and is now being edited by John S. Lopez, preliminary to its initial release on June 11 in the Moss theaters around New York. The trade showing of "One Hour" is now being arranged and it may be remarked that this six-reeler is a sequel to "Three Weeks" and "One Day," of the Elinor Glyn series, initiated by Moss with success.

Zena Keefe and Alan Hale will co-star in "One Hour."

SURPRISING RECORD MADE BY GOLDWYN

After Six Months of Active Operation Company Has Accomplished Great Results

Goldwyn Pictures Corporation, with the beginning of June, concludes its first six months of active operation with a record that has rarely been paralleled by a film producing organization. The first two months of the company's existence was devoted to internal organization and the selection of the men and women who were to do the work the founders of Goldwyn had in mind. Consequently but four of the first six months have been devoted to production.

During this time three of the five Goldwyn stars have worked in the Fort Lee studios—Mae Marsh, Maxine Elliott, and Madge Kennedy, and a fourth star, Jane Cowl, is just starting. Mary Garden, the next star to start, is expected to be at work early in July, after her return from Paris.

Goldwyn's comprehensive organization, therefore, has accomplished these things in six months:

1. Organized and operated two studios in New Jersey.
2. Completed five productions with others ready to be started.
3. Organized the Goldwyn Distributing Corporation to operate branches and distribute Goldwyn pictures from a score or more American cities.
4. Organized Goldwyn Pictures, Ltd., of Canada, with offices in six cities of the Dominion to handle Goldwyn pictures there.
5. Lined up a chain of the biggest motion picture theaters in America for "first runs" headed by the famous Strand Theater, New York.
6. Leased and equipped branch offices throughout America and will begin opening them as early as June 15.
7. Prepared for virtually a simultaneous release of its productions throughout English-speaking countries with similar organization almost effected for many foreign lands.
8. Created its own directors and technical experts from the ranks of the greatest American artists and disregarded practically all of the production traditions of the industry.

The important business and distribution policies adopted may be summarized briefly as follows:

1. To have the Goldwyn name as the only imprint ever to be used in the marketing of Goldwyn pictures throughout the world.
2. To own and operate all of its own branches and maintain direct company contract with all exhibitors.
3. To offer all Goldwyn productions to exhibitors on the "open booking" plan.
4. To establish rentals that approximate the regional conditions where the Goldwyn pictures are presented.
5. To place Goldwyn pictures within the reach of the small exhibitors everywhere.

Announcement is to be made in a few days of Goldwyn's branch managers throughout the country, and of the address of the new chain of Goldwyn exchanges both in the United States and Canada.

EVELYN NESBIT PICTURE A BIG SUCCESS

Police Required to Handle Crowds in Attendance

With the beginning of the third week of Evelyn Nesbit and her son, Russell Thaw, in "Redemption" at the George M. Cohan Theater, during which time capacity audiences have attended every performance, and hundreds have been turned away, this unusual picture looms up as one of the best Stateright propositions of the year and will be marketed as such.

The wonderful drawing power of Evelyn Nesbit's name, combined with the excellence of the picture has proved even greater than expected, and is sure to be the same all over the country.

The picture was originally intended to remain for only two weeks, but the time has been extended further. The line has extended from the box office out on Broadway and often around the corner of Forty-second Street, so that it required extra police to handle it.

RUSSIA A FACTOR IN THE FILM INDUSTRY

N. S. Kaplan Discusses the Art Films and War's Effects

Russia must be considered a serious and highly important factor in the screen industry of the world, according to N. S. Kaplan of the Russian Art Films. Mr. Kaplan's special mission here is to market the above named pictures consisting of filmed novels and dramas by the most famous authors and enacted by the most eminent Moscow and Petrograd stars; but he is in a position to impart much valuable trade information, and the following statement, obtained from him, affords the first comprehensive view of conditions over there:

"Though the most backward of nations politically until the other day, Russia is in the van of artistic progress. She has a master literature and a master dramatic art, and within the last five years has attained supereminence in film art too. It will surprise the average American to learn that Russia, a country of 180,000,000 people, turns out more than one million feet of features per year. Her greatest progress has been made since the European War broke out.

"Instead of strangling the industry, the war imparted to it a wonderful forward impetus. Motion picture theaters gained enormously in popularity, as they always will under war conditions. The stoppage of film import through the usual trade channels of Central Europe led to largely increased home production. It was found possible to obtain the film services of the leading dramatic artists from the national theaters who in ordinary times would have been too busy. It was then I decided to enlist the co-operation of the two great studios of Chanjonkoff and Ermolieff in a series of picturizations of the Russian classics.

"I believe the advent of these pictures means that Russia will henceforth assume a prominent role in the international film family.

"Since the Revolution and the beginning of the Russo-American alliance," concluded Mr. Kapian, "an intense interest in things American has sprung up throughout Russia. Previously to the recent events, they were using only ten to fifteen per cent American-made films, but this will rapidly change and I predict that our American stars and plays will be more popular over there than any other non-Russian films. *The opportunity to the American manufacturer is obvious.* In fact, I should not be surprised to see within the next three years each country using from forty to fifty per cent of the other's literary, dramatic and film output. For the political rapprochement between the two countries cannot help but bring about the rapid and liberal interchange of their art. Such has proved true with other great international alliances, and it will be even more strikingly true betwixt the great Western Republic and the New Republic of the East."

It may be added that Mr. Kaplan has already offered his services to the United States Government in opening up the principal motion picture theater of Russia to patriotic American films.

"CHRISTUS" PLEASES

Plans for Distribution Soon to Be Announced

It is very evident from the size and quality of the audiences at "Christus" at the Criterion Theater, that the great biblical photo-drama has found a real place among motion picture patrons in New York. From the fact that the audiences are made up largely of church dignitaries and the city's foremost citizens, that the hall mark of the aristocrat of the camera's art has become recognized. Clergy of every denomination have rendered a verdict in effect, that every person interested in the finer things, the clean, much cried for picture, which entertains, educates and lends moral tone, should see this creation of the Cines Company. The demand from out-of-town exhibitors shows that the popularity of the picture of the life of Christ has reached those who appreciate high class screen plays. The plans for the distribution of this picture will be announced through the trade papers very shortly.

EDGAR LEWIS'S NEXT

Edgar Lewis has begun work on a new picture, for which he has assembled a cast, including such screen favorites as Mitchell Lewis, Victor Sutherland, Hedda Nova, and William A. Williams of the "Bar Sinister" company; Mabel Julien Scott and Edward F. Roseman of "The Barrier" company. The picture deals in an unusual manner with an unusual theme. The technical staff, under J. R. Chamberlin's supervision, has been augmented for this production as the construction requirements on a vaster and more elaborate scale than anything previously attempted by Mr. Lewis.

CONTRACT FOR MOSS FILMS

By virtue of checks tendered to B. S. Moss recently, Crossas and company of San Juan, Porto Rico, and Max Gluckman, of Buenos Aires, Argentine, who represent two of the most prominent foreign film importers, closed a deal whereby the individual concerns purchased the rights to distribute the entire output of Moss productions throughout Porto Rico, Cuba, San Domingo and Venezuela, as embraced by Crossas and company, Uruguay, Paraguay, Chile and Argentine, as covered by Max Gluckman.

JOHN CUMBERLAND,
In Goldwyn Pictures.

"GOD'S MAN" PASSED

Frohman Production Approved by Board of Review

"God's Man," the seven-part super-production of the Frohman Amusement Corporation, has had its showing before the National Board of Review.

The production has been passed by that organization as well as by censors wherever shown, and, in the main, it has been generously praised as a production which teaches a moral lesson.

The Frohman offices are continually receiving communications from laymen commending that organization upon the excellence of the production and the vivid depiction of New York's Broadway.

President William L. Sherrill announces that he has concurred for the Frohman Amusement Corporation with the Dreadnaught Pictures, Inc., in the agreement of the last named corporation, whereby it will handle "God's Man," starring H. B. Warner, in the territory of Northern New Jersey.

"Doing his bit" for the success of the Actors' Fund Fair and for the most noble cause which it represented, Jack Sherrill, the popular young star of the Frohman Amusement Corporation, enjoyed the distinct novelty of appearing in roles opposite no less than five of the leading divinities of stageland and filmdom in as many consecutive days.

WHARTON VOLUNTEERS

ITHACA, N. Y. (*Special*).—Add to the list of Wharton volunteers the names of Dale Gass, Malcolm Head, and Hibby Ayres. For these three men are missing from the studio of the Whartons at Ithaca, while Uncle Sam is so much the better off for their presence. Dale Gass, secretary of the company, has gone to take his place in the officers reserve corps. Malcolm Head and Hibby Ayres have been assigned to the naval reserve.

This brings the total of Wharton recruits to five. The other two are Paul Gordon, the actor, who was the first man to be appointed to the officer's training camp at Plattsburg, and Leo Richmond Wharton, son of the L. D. Wharton, who has been appointed to Annapolis.

"THE MOTH" ON THE WING

Lovers of motion pictures are beginning to look forward with interest to the next production in which Norma Talmadge is to appear under the management of Joseph M. Schenck. This photoplay will follow the release of "Poppy" and will be distributed through Selznick Pictures. It has been entitled "The Moth," and Miss Talmadge is now busily at work at her studio, 318 East Forty-eighth Street, directing every detail of the drama which gives promise of being one of the most artistic of her screen interpretations.

"HUMAN INTEREST" FILM

An original idea is embodied in the Paul H. Terry "Human Interest" reel, released by the A. Kay Company. It purports to represent *every* faculty as indicated by phrenological investigation and it is claimed that a study of the film will aid in determining character. On the same reel is shown a trip through the foreign quarter of New York.

Allan Dwan announces that from now on Jack Devereaux and Winifred Allen of the Triangle Yonkers studio will play in separate companies. Each will head a new company, the other members of which have not been made public.

Editorial Observations

By Adam Hull Shirk

SAYS "MIRROR" WAS RIGHT

Walter E. Greene Declares Pickford Film Review Hit the Mark

The country-wide success of Mary Pickford's newest Artcraft picture, "A Romance of the Redwoods," staged by Cecil B. De Mille, confirms the various splendid criticisms given this production by the trade and daily press. "A review appearing in the DRAMATIC MIRROR, by Adam Hull Shirk," said Walter E. Greene, president of Artcraft, "predicted that exhibitors would find this picture a 'certain drawing card, a picture of undoubted merit, with much human appeal.'

"Staged under the personal direction of Cecil B. De Mille, that well known master of screencraft, the combined talents of 'America's Sweetheart' and the creator of 'Joan the Woman,' have resulted in one of the greatest successes, both from a box-office as well as from an artistic standpoint.

"Few photoplay offerings have ever received such unanimous endorsement from trade and daily press, exhibitors and public," continued Mr. Greene. "That the new Mary Pickford, as disclosed in Mr. De Mille's latest creation, has taken a firm hold on the heart of the country has become an established fact. The steady stream of requests for re-bookings and extended engagements is proof conclusive of this impression. Mary Pickford in 'A Romance of the Redwoods' has more than fulfilled the DRAMATIC MIRROR'S prediction. It has not only proved to be a 'certain drawing card' but has established itself as one of the greatest attractions of the cinema theater as a result of genuine merit."

TOBY PASSES AWAY

Well-Known and Liked Broadway Character Is Dead

Little Toby Volin, familiar figure in sporting and film circles, passed away at his home, 1917 Bergen Street, Brooklyn, from where he was buried on Memorial Day. Pneumonia was the cause of his death. He was taken sick Friday of last week and failed to rally, though he was game to the last.

In the passing of Toby, the motion picture folk and the sporting fraternity lost a friend whose cheeriness made him a welcome figure in the studios and clubs. He had served in various capacities around the studios, and prior to that time was often seen as mascot in the corners of famous fighters. The late Stanley Ketchel was a staunch friend of Toby's, as indeed were many of those who sought success in the "Squared Circle."

Toby knew everybody and had always a word of cheer. Despite his physical affliction he betrayed no despondency, and for that reason made friends everywhere. His death will be genuinely regretted by all who knew him.

DISTINGUISHED VISITORS

Henry Branson Varner, President of North Carolina Exhibitors' League as well as editor and proprietor of the Lexington *Dispatch* in conjunction with A. H. Giebler, photoplay editor of the St. Louis *Globe-Democrat*, visited the Astra studios last week under the guidance of Louis J. Gasnier. Neither Mr. Varner nor Mr. Giebler had ever visited a motion picture studio before and they were greatly amazed at the different workings and other things necessary to produce pictures.

Both these gentlemen were afforded the pleasure of lunching with Pearl White and Mollie King in their respective lunchrooms, these being a part of their dressing rooms.

VIRGINIA PEARSON.
(Fox Films.)

ACCORDING to the Los Angeles *Express* an increase of five million dollars in the expenditures of the film industry in Southern California will be effected this year. This is encouraging news in the face of some reports that have gained prominence regarding the business in California. It is added that the motion picture concerns and affiliated industries are now spending thirty million dollars annually in Los Angeles.

The *Express* quotes from an interview with one of the leading film men as follows:

"Millions of surplus capital is now going into the moving pictures because of the belief of farsighted investors that the continuation of the war will mean a moderate price entertainment for the people.

"Instead of a more or less luxury and a diversion, the movies will become a necessity for all of the people of every station and the demands for every variety of picture will tax the resources of the industry as it is at present constituted. This great demand will bring about rapid advancement of the industry to the potential sphere of influence it is destined to have in the renaissance of modern civilization following the war."

All of which is distinctly gratifying and despite the pessimists, who are now blossoming out in all their favorite dark shades, THE MIRROR is disposed to a similar opinion. One thing at least is certain—if we continue to prophesy hard times we are very liable to get them. Panics, periods of business depression, are alike the product of psychological phenomena. There is no surer way of bringing about evil conditions than to continually suggest them.

As a matter of fact, there is no excuse for this portentous forecasting. What if tax and other problems are now confronting the industry? There have been obstacles in the past which were considered at the time almost insurmountable; but they were overcome. For anyone to-day to say that the business is in danger of being "killed" is silly exaggeration.

Unquestionably there has been too much exploitation of "enormous profits"; there has been too much bluster and brag, and it is quite probable that the industry and some of those engaged in it, will feel the results. The present condition, nationally, is unprecedented in the history of the films and it could scarcely be expected that the amusement business would escape unscathed. But what we are endeavoring to drive home is that there is neither a probability nor a possibility of the motion picture industry being permanently crippled, much less destroyed.

While many calamity-howlers are no doubt actuated by sincere motives and really believe there is a genuine danger, it is just possible that some of these rumors emanate from quarters where the downfall of the films would be a cause for rejoicing.

What we need most is co-operation, united effort and determination. This long-faced attitude isn't going to get us anywhere. If there is a serious condition, instead of sitting back and calling each other names and asking why the other fellow doesn't do his bit, it would be a great deal better to get together and form a concerted plan of action.

It is all right enough to "look your troubles in the face" and "prepare for the worst," but sometimes we do so much preparing and look so much that we miss all the chances that are about us. Just make up your minds to this fact, Mr. Producer, Mr. Exchange Man and Mr. Exhibitor: The film business is going to live and thrive—and if you are not in your accustomed place somebody else will be. It's largely up to you!

So, instead of telling everybody that the business has gone or is going to the "demnition bow-wows" change your line of conversation and talk success for a while.

If you see someone "lying down" on the job, or going at it in the wrong way—give him a little quiet talking to and a helping hand. Don't cry his shortcomings from the housetops. A lot of harm, we admit, has been done by extravagant press-agenting; a lot more can be done by going to the other extreme.

Finally—there's just one thing to do: Get together. We have been saying this so long that we're growing weary, but we are going to keep on, just the same.

"United we stand, divided we fall," is a pretty good motto for a country or an industry.

And don't get the Schopenhauer attitude toward life and business. He was German anyway. For after all we are frequently a good deal like the old fellow who had lived long and had many troubles, most of which never happened.

"Difficulties are things that show what men are."—Epictetus.

IT is occasionally the fate of certain individuals or corporations to experience the vicissitudes of change with more frequency than others. This is not necessarily an indication of weakness, however. On the contrary it is sometimes a manifestation of strength. At the very least, it proves that something is "doing," to adopt the picturesque vernacular. There is always the possibility that the person or firm that never essays a change of policy or position is in the same regrettable extremity as the old lady who remarked with justifiable asperity, after having waited an unconscionable time for someone: "I've sot an' sot till I've tuk root!"

Thus, in the motion picture business, when we encounter corporations that quite frequently indulge in reorganizations, changes of officials, policies, methods, etc., we can at least be certain they have not taken root and become fixtures, adherents of possibly worn-out ideas, unable to move with the tide that carries others past them to greater successes financially and artistically.

On the other hand, stability begets confidence. If change there be, it must be with sufficient excuse to warrant it. Frequent shufflings of the pack may only serve to rub off the spots. But the latest internal scramblings, noted within the past few weeks, have all quite definitely indicated a reaching out, an expansion, a tendency to better things, increase in prestige and power. So, we may take it, everything has been for the best. One thing is certain—we've all "got to keep moving!"

"Let the great world spin forever down the ringing grooves of change!"—Tennyson.

SPEAKING of the new Illodor picture, jovial George S. Kaufman of the *Tribune* remarks—"Herbert Brenon, the world's greatest director of pictures directed by Herbert Brenon, is doing the directing." And again our countenance is alight with pleasure; we are surfeited with intellectual joy, at this delicate Parthian shot. Oh, George, George, how did the divinities on Olympus permit you to slip from them? You who should be soaring to Empyrean heights upon a long-eared Pegasus! Your wondrous gifts are wasted upon a careless public, lost in the pages of a daily paper. Such gems of though, such incisive barbs of wit as yours, should be preserved forever in sheets of monastic vellum, rubricated and bound by clasps of solid gold, to be hidden away forever in the dust-embowered archives of a museum of antiquities.

"All seems infected that th' infected spy,
As all looks yellow to the jaundic'd eye."
—Pope.

WITH the issue for May 15, John W. Cambridge made his bow as editor of the *Motion Picture Bulletin*, the Canadian film publication. He is to be congratulated on an attractive number of this live little journal. May his shadow never grow less!

ROBERT EMMET MacALARNEY,
Head of Famous Players-Lasky Scenario Department.

O. HENRY FILMS INCREASE IN POPULARITY

General Film Finds Demand for Two-Reelers Continues to Grow

The O. Henry two-reelers, released by General Film, are growing in favor daily. As has already been announced the J. H. Kunsky houses are running the O. Henry pictures. Upon the management of this foremost chain of theaters such an impression has been made by the quality of the O. Henry films that one of them. "The Cop and the Anthem," with Thomas R. Mills in the lead, was billed for a second week at the Washington Theater after already having been shown for a whole week. Others in the series made a similar record.

The Majestic, Columbus, Ohio, has booked the O. Henry series of releases for four days each week through J. E. Flynn, the Cleveland branch manager. Just what the Majestic thinks of them is shown by the announcement of these plays in electric lights over the entrance. The sign reads, "Added Attraction—Famous O. Henry Stories," and it extends the whole width of the very spacious lobby.

The big Mall Theater, downtown Cleveland, has also booked the O. Henry stories.

An evidence of the desirability of these film plays has been received by General Film Company from Managing Director Howard J. Sheehan of the Rialto, San Francisco's newest big theater, the home of a $20,000 organ and every modern improvement.

Writing to Branch Manager H. W. Schmidt at San Francisco, Mr. Sheehan says:

"After reviewing three or four of your O. Henry stories with the idea of getting some good subjects to fill out our program occasionally, I was so impressed with the merit and genuine entertaining value of these 'two-reel features' that I take great pleasure in handing you herewith our contract for one subject a week, and you may rest assured that the O. Henry stories will have a place of prominence on the Rialto program, because in my opinion, they fill a really long felt want."

"A ROUGH HOUSE" NEXT

Arbuckle's Third Comedy Said to Be Funniest Yet

"A Rough House" is the third of the series of Paramount Arbuckle Comedies that Roscoe "Fatty" Arbuckle will appear in. The latest comedy was christened that name by the robust comedian, who has proved that he is "worth his weight in laughs" for the public and more than his weight in gold for the exhibitor. This picture will be released to all exhibitors.

Such was the success of the first two comedies, "The Butcher Boy" and "A Reckless Romeo," that it has been necessary for Paramount to increase the number of prints for the third picture. The phenomenal success of the first comedy was surpassed on the second, and the third is bound to break all records.

McCLURE'S NEW SERIES

McClure Pictures is rapidly completing its plans for producing the series of five-reel features that will follow "Seven Deadly Sins." The scenarios for the first three five-reelers, in which Shirley Mason will be starred, are being whipped into shape and production will begin within a few days.

Artcraft

the name that stands for the ultimate in Motion Picture Making and distributing

MORE than 5,000 exhibitors in America bear testimony to the superlative quality and drawing power of Artcraft productions and to the fairness of Artcraft's leasing policies.

Famous Players-Lasky Corporation has acquired control of Artcraft and adjusted distribution dates so as to enable the exhibitors to play the great Artcraft pictures without having to pay for the Paramount features of the same release date.

Artcraft Pictures in the future as in the past will be distributed under the "star series" selection plan. The coordination with Paramount commencing August 5th, gives the Artcraft exhibitor protection so that when he plays a new Mary Pickford-Artcraft feature, he will not be in competition with one of her previous program releases.

For the Coming Year

Mary Pickford, 8 productions
Geraldine Farrar, 2 productions
Elsie Ferguson, 7 productions
Douglas Fairbanks, 7 productions
Cecil B. DeMille, 4 productions
George M. Cohan, 2 productions
David Wark Griffith, 6 productions

Artcraft distributes the productions of the world's most popular stars and directors

ARTCRAFT PICTURES CORPORATION
729 SEVENTH AVE. NEW YORK CITY

Controlled by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres. Jesse L. Lasky, Vice-Pres. Cecil B. DeMille, Dir. Gen.

The FILMS REVIEWED

"GIVING BECKY A CHANCE"

Five-Part Drama by Lois Zellner Featuring Vivian Martin. Directed by Howard Estabrook. Produced by Morosco, for Release by Paramount.

Becky Knight ..... Vivian Martin
Tom Fielding ..... Jack Holt
Ross Benson ..... Jack Richardson
Mr. Knight ..... P. H. Sosso
Mrs. Knight ..... Alice Knowlan

A real "old home" drama, with human interest plentifully supplied by the self-sacrificing parents of a somewhat thoughtless little girl, is "Giving Becky a Chance." It is the sort of film which can be reckoned on to please any audience, but more particularly those composed of women and young people. Vivian Martin is a radiant little heroine with an abundance of charm and an ingenuousness which is wholly delightful.

Pietro Sosso gives an excellent characterization of the aged father who nearly wrecks his country store to send Becky to boarding school. Her mother (played by Alice Knowlan) falls ill and the young doctor who has imagined Becky to be an heiress, happens along in time to save her life. He is disgusted with the girl's apparent heartlessness but when she redeems herself by secretly dancing in a road house to gain money to save the store, he forgives and takes her to his heart.

The director has made use of the human interest element to the best advantage and has also arranged the sequence of events carefully. Some night effects are well done.

To make the most of this film exhibitors should make plain the fact of its homely, wholesome character and feature the dainty charm of Vivian Martin who is a big drawing card.

A. H. S.

"A NAKED SOUL"

Five-Part Drama Presented by the Brady-International Service. Directed by Louis Mercanton and Rene Hervil. Featuring Susan Grandaise.

Susan Daubray ..... Susan Grandaise
Prince Michael ..... Brenton Marchville
Duke Valdimere ..... George Treville
Princess Sonia ..... Grace Derval

The story of "A Naked Soul" has the eternal theme of innocence betrayed through the misfortunes of star-crossed lovers. The development of this idea in a French picture seems far more sentimental and naive than our own version of the same situation, but this only lends more interest to a film which is permeated with genuine foreign atmosphere. Its setting adds to this effect by presenting a series of delightful exteriors apparently taken in rural France and on the grounds of a picturesque old chateau. These pictures alone would make the film worth while and redeem it from the commonplace development of its situations.

We first see the heroine as a simple country girl, who is guarded only too strictly by her stern father. Nevertheless, she manages to meet a young prince who is living incognito in the country, and the acquaintance develops into one of those not-wisely, but-too-well affairs which leaves the girl destitute and an outcast when the cruel guardians separate the pair through a forged letter. She takes refuge with her child in the hut of a kindly old goatherd, and here her lover finds her on the eve of his wedding with a princess. He is eager for a reconciliation, but her misfortunes have unsettled her mind and she drowns, like Ophelia, in a lake surrounded by floating blossoms.

A. G. S.

"THE MYSTERY OF NO. 47"

Five-Reel Comedy by J. Storer Clouston. Directed by O. B. Thayer. Featuring Ralph Herz; Produced by Selig and Released by K. E. S. E. June 4.

Irwin Molyneux ..... Ralph Herz
Harriet ..... Nellie Hartley
Eva Wilson ..... Louisetta Valentine
Lord Francis Phillamore ..... Edgar Murray, Jr.
Bishop of Bedford ..... James Fulton
Inspector Bray ..... Fred Eckhart
Huffington ..... Cassou Ferguson
Aunt Margaret ..... Mrs. Wiggin
Fitzroy Jones ..... Lloyd Sedgwick
Cadbury ..... Tony West
Jane ..... May White

J. Storer Clouston is an author with a keen sense of humor and a facility for developing intricate plots. This screen version of one of his airy, but amusing and ingenious, pseudo-mystery tales is entertainingly ludicrous, affording Ralph Herz opportunity for good comedy work. He is supported by a strong cast, of whom Louizetta Valentine is deserving of special mention, with James Fulton and Cassou Ferguson.

This is a picture that exhibitors can promise will entertain by reason of its speedy action and amusing complications. There is no effort at consistency, but this is not a requirement of farce-comedy.

The story is, in a sense, a burlesque upon detective and newspaper methods, but shows at the same time how easily a false clue or word may start everybody on a wrong trail. This occurs in the case of Molyneux, who is suspected of his wife's murder and becomes a hunted individual because the cook leaves on the eve of a visit from the Bishop of Bedford. The running down of clues, mistaken identities, and examples of the fine art of prevarication make up a picture that will keep an audience interested and entertained from the first reel to the last.

A. H. S.

"THE MAGNIFICENT MEDDLER"

Five-Part Comedy Drama by Laurence McCloskey. Directed by Wm. Wolbert and featuring Antonio Moreno and Mary Anderson. Produced by Vitagraph for release June 4 by V-L-S-E.

Montague Emerson ..... Antonio Moreno
Bob Gill cartoonist ..... Otto Lederer
Jess Roth ..... Mary Anderson
Pete Marillo ..... Leon D. Kent

The good old days of unadulterated melodrama are recalled by this picture, but it has an "added attraction," as the posters used to say, in the person of Antonio Moreno. In "The Magnificent Meddler" he develops a surprising vein of comedy and carries the role of a young newspaper man, burdened by reform ideas, with the unction of a Coquelin and the ability of an acrobat. Furthermore, he wins by his ready smile and his genuine ability to act naturally. He is well supported by Mary Anderson, Otto Lederer and others.

One of the features of this rapid-action picture is the excellent choice of locations, to which the photographer has done full justice. There are scenes wherein the heroine swims her horse across a wide river to rescue the doughty journalist, and a

"THE MAGNIFICENT MEDDLER," Vitagraph.

swift dash in front of an oncoming train, which are unusually effective.

The director has kept the story moving rapidly and at the finish has introduced the never-failing horseback pursuit and fire scene, winding up with everybody happily situated except the villains.

The story portrays the experiences of Montague Emerson (Antonio Moreno), when he attempts to reform a Western cow town, as editor and proprietor of the only newspaper. He is assisted by an eccentric artist, played by Otto Lederer, and falls in love with the daughter of the chief grafter. After many vicissitudes he succeeds in annexing the village to a respectable and progressive nearby town; beats the vice element and wins the girl.

Exhibitors should feature this as a thriller with a red-blooded hero and attention should be given to the striking scenes, the reform feature and the exciting battle between punchers and marauding henchmen of the half-breed villain. It is a picture that will please almost any class of audience seeking pure entertainment.

A. H. S.

"THE JAGUAR'S CLAWS"

Five-Part Drama by Beatrice De Mille and Leighton Osmun from Story by W. M. McCoy and R. Dague. Directed by Marshall Neilan and Featuring Sessue Hayakawa. Produced by Lasky for Release by Paramount.

Beth Thomas ..... Fritzi Brunette
Phil Jordan ..... Tom Moore
Nancy Jordan ..... Marjorie Daw
Harry Knowles ..... Tom Forman
Marie ..... Mabel Van Buren

Beyond the novelty of seeing Sessue Hayakawa in the role of a villainous Mexican bandit, "The Jaguar's Claws" is a dashing picture, lacking in no essential that makes for thrilling melodrama of the modern type. There is suspense, action, love and heroism, with a "heavy" who leaves nothing to the imagination.

The "shots" of the Alkali plains, the cactus-grown desert and the little Mexican town are admirable and the tinted scenes are singularly effective.

There are two charming feminine leads played by Fritzi Brunette and Marjorie Daw, while Tom Moore is a satisfactory hero.

The story has to do with the bandit, El Jaguar's abduction of the wife and sister of a young manager of an American oil company and their narrow escape, when a cast off favorite of the chieftain murders him. Suspense enters when the manager is given his choice of freedom with either sister or wife, leaving the other in the bandit's power.

SCENICALLY SPLENDID, "GREAT WHITE TRAIL" IS ALSO THRILLING MELODRAMA

Wharton's New Feature Presents Remarkable Snow Scenes and Develops Ingenious Plot

Seven-Part Drama, Written and Directed by L. D. Wharton, Featuring Doris Kenyon and Produced by Wharton, Inc., for State Rights.

Mrs. Carrington ..... Doris Kenyon
George Carrington ..... Paul Gordon
Reverend Arthur Dean ..... Thomas Holding
Charles Ware ..... Hans Roberts
Donald Ware ..... Edgar Davenport
Marie ..... Louise Hotelling
The Vulture ..... Richard Stewart

To properly estimate "The Great White Trail" all angles must be taken into consideration. While it possesses some defects in construction, these will be remedied, and when that is accomplished the picture should prove a most successful State rights film. The photographic effects are so far above the ordinary and the views in the snow-mantled country so well chosen that the picture could qualify as a scenic if it had nothing else to recommend it. In addition, however, there is the thoroughly capable work of the cast and the preservation—in the latter half—of the atmosphere of the regions of ice and snow to counterbalance any slight structural faults that may be noticeable.

It is purely melodrama, but melodrama with an artistic touch. We may, perhaps, find the initial episodes resulting in the breaking up of the happy home a trifle conventional, or even unconvincing, but at least the interest and sympathy created in and for the principal characters hold throughout and culminate agreeably in a reunion long deferred.

Doris Kenyon is a wholly charming heroine, beautiful and with no little dramatic power. Furthermore, she works faithfully, slighting none of the hazardous incidents. The others in the cast sustain her satisfactorily, and mention should be made of Louise Hotelling, an Ithaca "find," who makes her debut as Marie.

The picture will be shortened to seven reels, which will be an improvement, though the film does not drag to any extent as it is. There is plenty of action in the northern scenes, and the picture is pure entertainment of a wholesome character.

To follow all the ramifications of the plot would be impossible here. Suffice to say it details the quarrel between a young couple with an infant child, when the husband sees his wife in the arms of another man who is in reality her brother. She is turned out, and in a moment of madness hides her child in a hollow tree, where it is found by a retriever dog and taken to the home of her former admirer, a minister. Recovering, but forgetful of her act, she goes to Alaska in the Klondyke rush as a nurse. Thither she is followed by her husband, who has learned the truth and to whom she is reunited after a series of exciting incidents. The child, now a girl of 14, is recovered through two baby shoes retained by the parted parents.

"The Great White Trail" may be designated as a clean, ingenious and scenically perfect picture, calculated to satisfy and please the most exacting audience anywhere.

A. H. S.

The direction by Marshall Neilan is admirable throughout and the story is rendered convincing without sacrificing any of its dramatic thrill.

Naturally the big feature of this film is Sessue Hayakawa's interpretation and it should be played up to the limit. But there is a strong story and cast to back him up. Any audience that appreciates an exciting and well rendered story will like "The Jaguar's Claws."

A. H. S.

"THE SILENT MASTER"

Six-Part Drama Adapted from "The Court of St. Simon" by E. Phillips Oppenheim. Produced by Selznick Under the Direction of Leonce Perret. Featuring Robert Warwick.

Valentin, alias Monsieur Simon ..... Robert Warwick
Miss Virginia Arlen ..... Olive Tell
Eugene Arlen ..... Donald Gallaher
Jaqueline ..... Anna Little
Juliette ..... Juliette Moore
Le Beau Robert ..... Henri Valbel
Mrs. Carlingford ..... Valentin Petit
Mr. Carlingford ..... George Clark

"The Silent Master" presents Robert Warwick in one of his most characteristic roles—that of a stern, but tender, man of mystery, whose past arises to shadow his blissful domestic life. This character is sketched against that most picturesque and sinister of backgrounds—the night life of the Parisian Apaches. As for the story, it has all the ingenuity of development and thrilling suspense that made "The Court of St. Simon" one of the most popular of the Phillips Oppenheim novels.

The plot follows the adventures of the Marquis de Sombreuil, known as "The Great Master" because he is the leader of a band of Apaches who mete out their own private justice to the individuals who have offended them in a secret tribunal known as the "Court of St. Simon." He induces a young boy to witness these horrors, with the result that the youth is drawn into the Apache gang and sentenced to prison for one of their crimes. Later, after the "master" has disbanded his secret society and married a charming girl of an aristocratic family, he discovers to his horror that the boy whose life he ruined is his wife's brother. When she learns the truth she refuses to forgive him, but after a long and rather tiresome period of separation the two are reconciled by their child.

The scenes in the Apache den and in the old fashioned country house have been very skilfully directed by Leonce Perret, a well-known French director, who presents this as his first American film. It seems unfortunate that the story was stretched into six reels instead of reaching its logical and very interesting end in five. The long estrangement between the husband and wife comes as an anti-climax, especially when the mother is represented as giving up her child to the poverty-stricken father for no plausible reason. Olive Tell as the mother is lovely to look at and quite equal to the emotional demands of the role.

Exhibitors should make the most of the fact that the grim mysteries of the Apache underworld makes an unusually effective background for the restrained heroism in the acting of Robert Warwick.

A. G. S.

"THE FALSE FRIEND"

Five-Part Drama by Florence Boles Featuring Robert Warwick. Produced by Peerless Under the Direction of Harry Davenport. Released by World.

William Ramsdell ..... Robert Warwick
Virginia Farrell ..... Gail Kane
Robert Farrell ..... Jack Drumier
De Witt Clinton ..... Earl Schenck
J. Carleton Clinton ..... E. J. Ballow
Byron ..... Louis Edgard
Marietta ..... Pinna Nesbit

"The False Friend" is a drama of love and perfidy with a hero who is noble, but misunderstood. The scenes, which, by the way, are exceedingly well directed and photographed, begin with Columbia University and end with a hunting lodge in the mountains, with a generous amount of burglaries, lovers' quarrels, and murders in between. The method of the false friend to discredit the hero is at least ingenious for all its villainy. He forces a servant who is in his power to drug his friend's coffee and then "plants" a hypodermic needle near his unconscious body to give the impression that he is a drug fiend. Discredited by the evidence, the innocent man sinks lower and lower until he suddenly feels a desire to reform and wins back his self-respect by felling timber. Meanwhile, his sweetheart has married the false friend, but a struggle in the dark and a bullet from the treacherous servant disposes of the superfluous husband, and the hero is left to his just reward.

Robert Warwick played the part of the misjudged hero with dignity and resignation. Gail Kane was charmingly effective as the heroine in a series of becoming costumes. The most effective touch in the entire play was given by Pina Nesbit as the adventuress. This young actress combines unusual screen magnetism with a peculiar type of beauty, and it is to be hoped that she will soon appear in a production which does not kill her off in the first reel.

The play is fairly thrilling surface melodrama, with a role that will undoubtedly appeal to the admirers of Robert Warwick, who may well be featured in the billing.

A. G. S.

"THE GIRL GLORY"

Five-Part Drama by C. Gardner Sullivan. Featuring Enid Bennett. Produced by Triangle, Under the Direction of R. William Neil.

Glory Wharton ..... Enid Bennett
Jed Wharton ..... Walt Whitman
Bruce Crawford ..... William Warters
Sally Barton ..... Margery Bennett
"Sport" Morgan ..... Darrell Foss
Jake Morgan ..... J. P. Lockney

"The Girl Glory" is a prohibition play, which manages to be pleasant in spite of its serious theme. It is prettily introduced by the old fable of the duck who, when a flood came, drank up all the water in order to save the other ducks and then presents to us a heroine who rids her grandfather of the liquor habit by a similar method. There is plenty of humor but a great deal more pathos in the child experimenting with the raw whisky in order to find what is "in it" that has such a fatal attraction for her grandfather. She learns from the minister that the saloon which piles the old man with liquor cannot be closed unless the bartender violates the law, so she induces his son to smuggle her into the back room, just off the bar, where she swallows a glass of "Red Eye" and then bursts into the bar, where the villagers are gathered, and exposes the "sale of liquor to minors." Thus the saloon is closed, grandfather takes the pledge and the little amateur inebriate happily marries the minister.

Enid Bennett was delightful as the plucky little heroine, especially in the scenes where she registers her surprise and horror at the effect of the whisky. Walt Whitman was a sincerely pathetic figure as the old veteran, whose only fault is his inability to keep sober. The play abounds in natural, homely scenes, such as the Memorial Day parade of the Civil War veterans and the interiors of the old-fashioned home, where the little girl keeps house for her grandfather.

This is an original and most picturesque solution of the liquor problem in one town and while it is not to be recommended for general use on all occasions, it makes a delightful and amusing plot for a very charming photoplay. Enid Bennett's name is growing in advertising value with each new picture.

A. G. S.

(Continued on page 30.)

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Julian Eltinge.....	3 productions	Ann Pennington...	2 productions
Wallace Reid.....	8 productions	Vivian Martin.....	8 productions
Billie Burke.....	3 productions	Sessue Hayakawa..	8 productions
Pauline Frederick..	8 productions	Marguerite Clark..	8 productions
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THE FILMS REVIEWED

(Continued from page 28)

"THE SILENT LIE"

Five-Part Drama, by Larry Evans, Featuring Miriam Cooper. Produced by Fox, Under the Direction of R. A. Walsh.

Lady Lou ..... Miriam Cooper
Hatheid ..... Ralph Lewis
Conahan ..... Charles Clary
The Stranger ..... Monroe Salisbury
The Priest ..... Henry C. Barrow
The Fur Dealer ..... Howard Davies
The Indian ..... William Eagle Shirt

"The Silent Lie" is a compelling story of love and retribution told against a background of snow and pine forests. While there is nothing that is strikingly original about the plot or characters of the play, the skillful direction and especially the realistic atmosphere of life in the far North gives it a virile and picturesque strength of its own. The story is of a young girl who is forced by her foster father into the dance hall life of a brutal lumber camp. Through the efforts of a lumberman, who is secretly in love with her, she escapes to a neighboring camp and here meets and marries another man without, however, telling him of her past. Her unfortunate experiences are revealed in a savage scene with her foster father, and the horrified husband turns from her in disgust. Again the platonic friend saves the situation by telling the husband the truth about the girl's life in the camp and after effecting a reconciliation, we leave him wandering out into the snow, where virtue apparently is its own reward.

The characters are very evenly cast with actors who show a uniform appreciation of details even down to the Alaskan "huskies," which make up the dog teams. The types about the camp and in the dance halls were most realistic, especially the Indian scout, who finishes off the villain in the traditional laconic fashion of his race. Miriam Cooper played the part of the heroine with admirable restraint and Ralph Lewis made a dignified and noble hero.

Exhibitors may regard this as excellent "far North" stuff, with a fairly interesting story and with acting and atmosphere which is decidedly above the average.

A. G. S.

"THE CALL OF HER PEOPLE"

Five-Part Drama, by June Mathis, Featuring Ethel Barrymore. Produced by Metro, Under the Direction of John W. Noble.

Egypt ..... Ethel Barrymore
Young Faro ..... Robert Whittier
Nicholas Van Kleet ..... William B. Davidson
Faro Black ..... Frank Montgomery
Gordon Lindsay ..... William Mandeville
Mother Komello ..... Mrs. Allen Walker
Mary Van Kleet ..... Helen Arnold
Sheriff ..... Hugh Jeffrey

"The Call of Her People" is a wild gypsy girl, which takes its keynote from "The Gypsy Trail," by Kipling, dedicating "the gypsy blood to the gypsy blood ever the wide world over."

The general idea of the play and the atmosphere of the scenario has picturesque possibilities which in spots have been realized—at least enough to demonstrate that an excellent story has been seriously handicapped by indiscriminate direction and the hopeless miscasting of Ethel Barrymore who, in spite of her laudable struggles with the role, could not make it convincing. There is no question about Miss Barymore's ability on the screen, but there are a few things she cannot play on the screen or behind the footlights in the present stage of her career, and a wild, impetuous slip of a gypsy girl is one of them. It seems a waste of Miss Barymore's talents to cast her in a role which any black-haired little ingenue could play satisfactorily.

The cast as a whole was adequate and the background of gypsy life was picturesquely presented. The story deals with a gypsy girl who is taken out of her native element and held much against her will in the home of an old gentleman who believes himself to be her grandfather. Her rebellion against civilization and her wild flight to her gypsy lover on the eve of her marriage to another man, make up an interesting and vivid story.

At the conclusion of this feature at the Rialto, Madame Petrova formally dedicated the "Petrova Cup" to the theater as a memento of the successful presentation of "The Undying Flame." A. G. S.

"AMERICAN—THAT'S ALL"

Five-Part Comedy by Robert Shirley, Featuring Jack Devereaux and Winifred Allen. Produced by Triangle, Under the Direction of Arthur Rosson. Supervised by Allan Dwan.

Monte Boggs ..... Jack Devereaux
Hazel Stanley ..... Winifred Allen
Father Boggs ..... Walter Walker
Mother Boggs ..... Mrs. Blanche Davenport
The English Butler ..... Charles Mussett
The Lounge Lizard ..... George Remaverd
Lady Vere de Vere ..... Miss Cummins
Lady Vere de Vere's Brother ..... Jack Raymond

"American—That's All" presents the advantages of American simplicity over European affectation through the medium of a rollicking farce. It is frankly burlesque in many spots with only enough of a serious idea thrown in to hold the story together. We have the comic type of the *nouveau riche* millionaire who has made a fortune from the lowly pickle and who sets about acquiring a family tree and marrying off his son to a title. This son, however, has other views on matrimony: he becomes the husband of a charming and energetic little actress and is promptly cut off with a dollar by his irate father. Nothing daunted, the two newly-weds proceed to corner the vinegar market, which so seriously affects the pickle factory of the obstinate father that he is forced to concede to all their demands, including his paternal blessing on their marriage.

Most of the comedy is centered about the old man's efforts to ape the manners of the European aristocracy and his son's disgust at the attempt to make him an aristocrat. Jack Devereaux made the most of the role of the thoroughly American son and Winifred Allen was a pretty and energetic little bride who caught the frivolous tone of the farce perfectly.

While this story is lighter than most of the other domestic comedies in which this couple have been featured, it will pass for fairly amusing farce, which has gained strength through excellent acting and direction. A. G. S.

"FIRES OF YOUTH"

Five-Part Drama, Featuring Frederick Warde, Written by Agnes Johnson. Produced by Thanhouser Under the Direction of Emile Chautard, and Released by Pathe June 17.

Iron-hearted Pemberton ..... Frederick Warde
Billy ..... Helen Badgley
Billy's father ..... Ernest Howard
Billy's sister ..... Jeanne Eagels
Jim ..... Robert Vaughn

It would seem as though Pathe were engaged in a commendable effort to picture labor conditions, and presenting the manner in which some capitalists regard the working class. For the second time in as many weeks that firm releases a labor problem picture in "The Fires of Youth," produced at the Thanhouser Studios. The former film was "The Iron Heart." The latest production has Frederick Warde as star, assisted by Jeanne Eagles.

Both films have virtually the same theme, but with an entirely different plot to illustrate it. A capitalist is too busy adding to his already large fortune to enjoy himself and he is so ruthless in amassing wealth that he will not improve the working conditions of his employes. A little child revolutionizes his attitude toward life. But, as indicated, the working out of the theme is so different that an exhibitor could run the two pictures on consecutive days without misgivings as to their reception by his patrons.

Emile Chautard's direction of "The Fires of Youth" is exceptionally capable. The setting for each scene, whether it be exterior or interior, is highly pleasing to the eye, contains the correct atmosphere, and due consideration is given the action and dramatic value of each incident, and its relation to the climax.

The acting of the entire cast is strong and especial credit should go to Jeanne Eagles for the manner in which she raises a conventional role out of the rut. She acts with judgment and makes a charming appearance. Frederick Warde is impressive as "Iron-Hearted" Pemberton, creating a distinct character out the elderly moneymaker. But one fault is to be found with Mr. Warde's acting; in his dramatic moments he is prone to inject a Shakespearean atmosphere, which does not exactly fit into a labor play. Little Helen Badgley, in the role of the boy, Billy, helps in putting the picture over.

"The Fires of Youth" will please a general audience. There are few communities which are not intersted in a story that depicts the triumph of labor over capital. This theme, naturally, should form the basis of advertising, with due consideration of Frederick Warde, whose name will carry much weight. F. T.

"TRIP THRU CHINA"

Ten-Reel Scenic Travelogue Photographed by Benjamin Brodsky and Released by Supreme Feature Films.

It must be admitted that the greater portion of the American public do not know over much concerning the life and habits of comparatively modern China, nor the extreme picturesqueness of little out-of-the-way places. Benjamin Brodsky's motion picture travelogue, called "A Trip Thru China" supplies, at least, an elemental education in these details. The product of Mr. Brodsky's ten-year photographing expedition, more or less, fills in the geographical gaps that most of the other photographers, with the exception, perhaps, of Burton Holmes, have ignored between the larger and more important places in the Oriental Republic. Also a more detailed screening is made of the life of a people who have come to be considered by a great many as a nation of laundrymen, than is generally presented and at different intervals the work, pleasures and homes of the representatives of all the other countries who are either engaged in mercantile pursuits or connected with the foreign legations are shown. It is hardly necessary to mention that the important and familiar features of the country appear.

Irrespective of the educational value of the film, its entertaining qualities do not allow of a single moment's tedium, which is no mean feat for a scenic film ten reels in length. In numerous instances Mr. Brodsky has brightened up the picture with interpolations of comedy scenes between the purely interesting ones that are at once enlightening as to some custom and are humorous. A partial list of the cities to which he carried his camera includes Hong Kong, Aberdeen, Kowloon, Newchang, Macao, Canton, Shanghai, Hangchow, Soochow, Wushi, Nanking, Tientsin and Pekin. In each place the general rule was to photograph either the outstanding scenic feature of the city or the natives engaged in the chief industry or more frequently both. In summarizing, it may be said that there is always something to hold the strict attention of the viewer, especially the beauty of the scenes and the "close-ups" of the life of the Chinaman. Another valuable feature of the film is that each scene is long enough to impress itself on the spectator's mind. And last, but by no means least in a picture of this sort, the photography is excellent.

As a full evening's entertainment an exhibitor could hardly want for anything better. During the current engagement of the film at the Eltinge Theater, which is, incidentally, given under the auspices of the Militia of Mercy, a lecturer explains the scenes. F. T.

"A SONG OF SIXPENCE"

Five-Part Drama Taken from the Novel by Frederick Arnold Kummer and Featuring Marie Wayne and Robert Conness. Produced by Van Dyke Under the Direction of Ralph Dean and Released by Art Dramas May 24.

Emmy ..... Marie Wayne
Chanler ..... Robert Conness
Lord Allington ..... Rowdon Hall
Ransome ..... Alfred Hemming
Janet ..... Margaret Townsend
Katie ..... Nell Pemberton

The producers of "A Song of Sixpence" have given a successful presentation of a psychological and sociological story, simply because they leave it to the intelligence of the audience to solve the question by presenting it in purely narrative form, and not cluttered with involved subtitles. In fact, one of the things to be commended in the picture is the frequent use of one-word subtitles.

The theme of the story, which has been adopted from the novel by Frederick Arnold Kummer, is that money loses its power when it runs up against the stone wall of happiness. This sounds rather time-worn, but in screening the story of the young country girl, physically attractive to a degree, who comes to New York seeking a wealthy husband, her ideal in life, the producers have accomplished something which has the appearance of freshness. Some people may say that the ease with which the girl attains her ends, by playing on the desires of the men with whom she comes in contact, is overdone, but careful consideration of the topic will result in the decision that generally the reverse is the exception. However, more impression could have been created if there was more of a punch to the climax. In playing her game the woman has enlisted in her train several men who are willing to marry her, she now being a rich widow, but as these men become cognizant of her double dealings her subsequent abandonment by them is shown too rapidly, and her despair, which she must have felt on losing the only real love that has come into her life, is treated very lightly.

Ralph Dean has directed the picture with intelligence, and in arranging the incidents that follow one another in rapid succession he is at least logical. The settings are thoroughly adequate. Although both Marie Wayne and Robert Conness are announced as the featured members of the cast, practically all of the story rests on the shoulders of Miss Wayne, which does not mean, however, that Mr. Conness does not contribute valuable work.

"A Song of Sixpence" will be liked by a general audience, and the fact that it is a picturization of a novel which has attained some popularity may serve as a drawing card. The source of the picture and the names of the featured artists should be displayed in the advertisements. F. T.

Lambert Hillyer, formerly of the Triangle-Ince scenario staff, is making his bow as a director in beginning production at Culver City, of one of his own stories in which Olive Thomas will be featured.

The first Triangle-Ince play starring Olive Thomas, produced under the direction of Raymond B. West, has just left the cutting room and will shortly be scheduled for release. Her second story is described as a photoplay that will offer a new angle on the small town girl who leaves her country home for the bright lights of a big city.

SUPERLATIVE PICTURES HOST AT LUNCHEON

Trade Press Representatives Guests at "Get-Together" Session at the Astor

With the officers and stars of the Superlative Pictures Corporation as hosts and representatives of the trade press as guests, the first "get-together" luncheon of the new producing concern headed by Maurice F. Tobias took place in the College Room of the Hotel Astor June 1. Brief addresses were made by Mr. Tobias and the stars of the two companies allied with the Superlative Corporation, the Lois Meredith Pictures, Inc., and the Irving Cummings Pictures, Inc. Handsome souvenirs were given to all present.

Mr. Tobias explained that the three companies, each incorporated under the laws of the State of New York, were to be conducted on a strictly co-operative basis, that there would be no watered stock and no inflated salaries. The capital for the enterprises is fully supplied by those immediately connected with the producing organizations and by the exchanges formed to handle the pictures. The stock, common and preferred, is so distributed that all concerned will receive a just share of the profits. Miss Meredith will have the deciding voice in selecting the stories and superintending the productions that bear her name, as will Mr. Cummings in guiding the policies of his company.

Mr. Tobias said that his experience as an exchange man had convinced him of the demand for seven-reel pictures, consequently the 7,000-foot measure will apply to the coming productions, to be released at the rate of twelve every fifteen months, those of the two stars alternating. Sex stories and unwholesome melodramas will be barred. Mr. Cummings is already at work on his first picture, and Miss Meredith is preparing to go to the Adirondacks for the out-of-door scenes in her initial offering.

The officers of the companies are as follows: Superlative Pictures Corporation—Maurice F. Tobias, president; Irving Cummings, vice-president; Arthur Blumenkrohn, secretary and treasurer.

Irving Cummings Pictures, Inc.—Maurice F. Tobias, president; Irving Cummings, vice-president; Arthur Blumenkrohn, secretary and treasurer.

Lois Meredith Pictures, Inc.—Maurice F. Tobias, president; Lois Meredith, vice-president; Arthur Blumenkrohn, secretary and treasurer. Milton R. Lowenthal is the general press representative.

LAUDS THE PICTURES

Dr. G. C. Fisher Praises Films at Museum Lecture

In a talk at the final session of the Association of American Museums last week, Dr. G. Clyde Fisher of the Museum of Natural History lauded highly the power of motion pictures as a teacher. He urged their use to a larger extent in the schools and other institutions of learning throughout the United States, declaring that the value of the films as a supplemental course in teaching history and kindred subjects was limitless. The one fault he had to find with the films, he said, was that the historical themes that were incorporated into photoplays were sometimes distorted as to truth of detail and history so as to meet the demands of the story.

"It is very difficult to get films illustrating historical subjects that have not been spoiled by departures from historical facts or by objectionable features such as silly love stories," continued Dr. Fisher.

"It is presumed this is due to a real or supposed demand, and it is evident that the right kind of historical motion pictures will be forthcoming as soon as there is the demand.

"To see a process in motion pictures is obviously as much better than a still picture or any number of still pictures, as observing the process in nature is better than being a cross section of it. Children learn only what they attend to and they attend to only what interests them. It is much easier to get the interest of and hold the attention of pupils with motion pictures than with still pictures or with paragraphs of text."

CAMERAMAN INJURED

Universal Expert Run Over by Battery Team

A. Wertheim, one of the crack men of the Universal staff, was sent down on Long Island the other day for Universal Current Events, the new Universal weekly, to get some pictures of a battery of the New York National Guard drilling on the parade ground at Fort Slocum.

Wertheim has a working knowledge of military tactics and has a general idea of the character of the evolutions which were to take place; but he was not prepared for the sudden performance of the two teams of horses attached to one of the batteries. They abruptly took it into their heads to bolt at a sharp turn, and made a straight dash at Wertheim and his camera. The doughty cameraman was bowled over, and a wheel of the battery passed over one of his legs, and his camera was badly smashed.

With the assistance of some of the soldiers Wertheim managed to clamber to his feet, and after treatment by one of the surgeons attached to the fort he returned to New York. "Just part of the day's work," is all the comment Wertheim made on the accident.

KING-BEES IN ORIENT

David Howell, the well-known Australian buyer of motion pictures who recently returned from an extended trip in the Far East where he made an exhaustive study of conditions, has again left New York on a second visit to the same territory, which includes Java, Sumatra, the Malay Archipelago, China, Japan, India—the Asiatic Orient in fact.

On this occasion Mr. Howell carries with him the first three King-Bee comedies, "Back Stage," "The Hero," "Dough-Nuts," which he will introduce to exhibitors in the countries named. Mr. Howell declares Far Eastern audiences will simply "eat them up." As something like one third of the population of the human race inhabits Asia, it will be seen that Billy West and his fellow funsters in these King-Bee comedies are to have a great vogue under Mr. Howell's auspices.

THREE FAMOUS PLAYERS PICTURES IN JULY

Pauline Frederick, Mae Murray and Lou-Tellegen Head the List

During July there will be three new features from Famous Players released by Paramount. Pauline Frederick, Mae Murray and Lou-Tellegen are the respective stars of these productions.

"At First Sight," which will be released on July 2, is a comedy starring Mae Murray and written by George Middleton, the celebrated playwright and author of a number of successful Paramount pictures. In this production Sam Hardy, one of the best known comedians on the stage, plays opposite Miss Murray, thereby making his first appearance in a Paramount picture.

"The Love That Lives," Pauline Frederick's starring vehicle for release July 9, was written by Scudder Middleton, a brother of George Middleton, and represents his first contribution to Famous Players-Lasky scenarios. Robert G. Vignola, who has directed a number of Pauline Frederick's most successful productions, is in charge of the picture.

The third Famous Players production for July is "The Long Trail," starring Lou-Tellegen with Mary Fuller in support. It will be released July 23. "The Long Trail" was written by Eve Unsell. Others in the cast are Winnifred Allen, Franklin Woodruff, Frank Farrington, Mrs. Brundidge, F. Tidmarsh, Sidney Bracy and Walter Gifford.

ON LOCAL SCREENS

RIALTO

Sessue Hayakawa, the talented Japanese photodramatic star, makes his first appearance on The Rialto screen this week, in a highly exciting Paramount picture called "The Jaguar's Claws." The Lasky Company has provided him with an excellent supporting cast, among whom are Tom Moore, Tom Forman, Marjorie Daw, and Mabel Van Buren. The picture was directed by Marshall Neilan.

"The Thirteenth Labor of Hercules," which refers to the Panama Canal, is being commemorated in the first installment of a series of wondrous motion pictures, showing the electrical and architectural effects obtained at the Panama-Pacific Exposition.

The second installment of "The Land of the Rising Sun" reveals fresh glimpses into the daily lives of the picturesque Japanese.

News events, humor, nature studies, and patriotic scenes make up Mr. Rothapfel's carefully compiled Animated Magazine.

STRAND

The two charming young stars, Louise Huff and Jack Pickford, appear at the Strand Theater this week in Marian Fairfax's photo-dramatization of Gene Stratton Porter's celebrated novel, "Freckles." O. Henry's story "Vanity and Some Sables," will also be shown in film form. In this play Wallace McDonald appears as Kid Brady, the reformed plumber, and Mildred Manning plays Molly McKeever. Victor Moore, the popular fun-maker, is appearing in a new comedy entitled "Bungalowing." The Topical Review contains the latest news pictures from this country and abroad. An elaborate musical program is also presented.

RIALTO IN SUMMER DRESS

The Rialto got into its Summer clothes last week. Cool looking linen slip-covers envelop the upholstered seats and light colored portieres and other hangings replace the heavy red ones which form the foundation of the color scheme during the Winter months. Mr. Rothapfel planned to the last detail his campaign against the hot spell and provided everything possible to make the theater just as inviting for the Summer as it is during the cooler months. It has always been his boast that no one could spend two hours in the Rialto without feeling rested and refreshed. Restfulness during the Summer months implies relief from the heat and to attain that end Mr. Rothapfel uses not only the most modern methods for actually lowering the temperature but also those psychological tricks the suggestive value of which is frequently just as effective so far as the patron's comfort is concerned.

PATHE IN PORTO RICO

Pathe's stars are winners in Porto Rico as a contest conducted by the El Imperial Theater of San Juan, Porto Rico, shows. Pearl White leads the list and the second in the contest is Ruth Roland, the star in "The Neglected Wife." Baby Marie Osborne holds a prominent place while Mollie King and Creighton Hale also, by a number of votes they received, are held in high esteem by Porto Rico motion picture fans.

The progressiveness of Mr. Gelabert, the owner of the El Imperial Theater, could be followed to advantage by many exhibitors of the United States. Pathe productions hold a prominent place on his program and Pathe serials are popular with his patrons as is evidenced by the fact that he is booking every one of them.

NEW REEVE'S SERIAL

Pathe announces that it has bought a new serial written by Arthur D. Reeve and Charles Logue, entitled "The Hidden Hand."

Goldwyn Pictures

Goldwyn Is Not Building On Sand

THE rock bottom foundation of all Goldwyn Pictures will be the stories we purchase for production. We do not fear to tell exhibitors that Goldwyn ranks *the story itself* as the first essential.

Next, and of equal importance, is *the manner of its production.* A hundred skilled factors are contributing their talents and genius to every Goldwyn Picture.

The powerful personality of *a popular star* in every picture is Goldwyn's third element.

Goldwyn has not trusted to any *one* element to make its productions successful. *We have combined three elements into one.* By doing this Goldwyn utilizes every ounce of *star values* without placing exhibitors at the mercy of stars.

That sane critic, Mr. Hector Fuller, of Indianapolis, had uncanny foresight when, as long ago as last December, he wrote of Goldwyn as "the picture company with brains."

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FAIRBANKS'S LATEST PICTURE ON JUNE 24

"Wild and Wooly" Completed—Said to Be a Typical Film

"Wild and Wooly" is the second Artcraft Douglas Fairbanks feature and will be released June 24. It is now completed, having been produced at Lasky studios, California, under John Emerson's direction.

From the explosive country village of New Jersey, where munition plants are blown skyward by mysterious unknowns, to the rolling plains of Arizona, with their bucking broncos and bow-legged citizens, was the theatrically termed "jump" taken by Douglas Fairbanks in behalf of his second Artcraft offering. Staged in New York, Arizona and California, the story has to do with a city youth whose wild fancies of the great West eventually get the better of him. Clad in immaculate cowboy attire, he travels to the land of his dreams where he encounters greater surprises than he pictured in his wildest fancies.

Many incidents of typical Fairbanks variety are promised in this picture together with various spectacular thrills, the like of which have never before been attempted even by the strenuous Douglas.

SUNSHINE PICTURES

"Two words sum up our Summer releasing policy," says Edwin Thanhouser, 'Americanism and Sunshine.' We have sounded the public taste for the warm months at hand, and correctly, we think. Our writers and directors have worked in accordance with those soundings and the result is a patriotic element in our Summer productions and thick streaks of sunshine. We have not gone to extremes, however. We shall not wave the flag too hard, nor shall our fun run to slap-stick."

WORLD PICTURES BRADY-MADE

WM. A. BRADY, Director-General.
WORLD-PICTURES
present
ETHEL CLAYTON
in
"The Stolen Paradise"
Cast including EDWARD LANGFORD
Directed by Harley Knoles

HELEN'S DARING "STUNT"

Helen Holmes, daring motion picture actress, drove an automobile, at top speed, off the dock at San Pedro, Cal., four times in an attempt to make a thirty-foot leap onto a barge and the fourth time she did it.

The "stunt" was staged for the ninth chapter of "The Railroad Raiders," Mutual-Signal photonovel. Her hair-raising ride is easily the most sensational performance of the year in motion picture adventure drama.

The interior of the Strand Theater has been transformed and was seen for the first time last week in Summer regalia. All the seats have been covered with beautiful material ornamented with flowers and old rose stripes. The old draperies around the boxes and the curtain have been removed and replaced with hangings which match the seat covers. The general effect is very pleasing.

MUSEUM SHOWS PICTURES

Splendid success is rewarding the enterprise of the Brooklyn Museum in offering attractive and educational motion picture entertainments to children and high school students. Recent pictures included "Crystals," "The Manufacture of Big Guns," "The Landing of the Pilgrims," historical drama; "The Boy Who Cried Wolf," comedy drama, and "Dartmouth Skiing Picture."

LEASE TWO HOUSES

BRUNSWICK, ME. (*Special*).—Both the Cumberland and Pastime theaters have been leased to the Union Theaters Company of Lewiston, Me. This company controls about twenty theaters in Maine and New Hampshire. William Carrigan, formerly manager of the Boston Red Sox, is one of the owners of the Union Theaters Company.

SECURE ADVERTISING SPACE

in the

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DRAMATIC MIRROR

JULY 14th ISSUE

Be represented where your announcement will reach the eyes of those who play the best pictures in the biggest theatres, appealing to the appreciative, intelligent theatregoer.

THE DRAMATIC MIRROR

1493 Broadway New York, N. Y.

Something New in Dances—"Clodhopping"

By Charles Ray

In this day when dancers seek to symbolize the wind, the fluttering of birds, the wriggle of a snake or the connubial disputes of Apaches, it requires some audacity to announce that a new convolution expressing the spirit of the hour and the nation has been perfected. Still, I feel an inclination to declare that "the clodhop," which I have devised and which I demonstrate in the new Triangle-Ince play, "The Clodhopper" is the greatest movement of the times. It is the back-to-the-farm movement.

In creating it I have not been influenced in the least by the modern methods of Terpsichore's ordained agents. There is no untwisting of veils, no sacrifice of clothing on the altar of art, no twinkling of bare feet. I dance it to the accompaniment of a Jazz band, but it could just as well be executed to the more musical strains delivered by a fiddler enthroned on a wood box.

There is no artificial order of steps, just a freedom of movement, spontaneous, yet with a care to furniture and surrounding feet. By "freedom of movement" I do not imply that it is necessary to remove garments. I wear a conventional suit, approved by the largest catalog houses in America, and a pair of shoes that permit as free movement as though the toes were encased simply in pink rouge.

The only requisite of clodhopping is that it must be performed in time to the music. In this it again differs from many modern dances. My critics have said it is barbaric, because only Indians confined their gestures and steps to musical beats. The true artist, I am told, leaps and falls and whirls without any regard for the feelings of those in the orchestra.

Since the Indians are the only true Americans, this carping criticism only emphasizes my contention that the clodhop is an American dance, a back-to-nature movement, expressive of the new sentiment.

If, by this dance, I have made a single wayward boy think fondly of the potato patch or a single girl feel a yearning to throw corn to the chickens, then will I feel requited for all my efforts. And if I earn but one recruit for farming in this hour of my country's need of vegetables, then will I request that the newspapers feature me in their columns along with the society ladies and players of the other sex who are winning recruits.

FILM HEADS DESERT COAST TEMPORARILY

California Now Has Only Carl Laemmle to Represent the Chiefs of the Industry—Other Western Notes

By Mabel Condon

Los Angeles, Cal. (*Special*).—There is a decided lack of film-heads in Los Angeles at present with various of the studio chiefs in the East. Carl Laemmle is the only from East-to-West commuter on the Coast at present.

Hampton Del Ruth, he who heads the Keystone scenario department, as well as being production manager, was host at a dinner at one of the beach cafes one recent night. His guests were notables in the film world.

Nell Shipman has returned to Los Angeles and claims that her present plans go no further than the enjoyment of a rest for a few weeks after her two months' stay in the South Sea Islands. Her activities in the latter place and in New York City comprised the writing of a twelve-reel story to be produced by the Williamson Brothers as a 1918 attraction, and the putting into book form for New York publishers of this story.

Anna Luther Returns

Anna Luther is another new arival from New York city, where she spent two months in vacationing and accumulating a nineteen-eighteen wardrobe.

Tom Gerraghty, formerly of the Lasky scenario department, is now with the Paralta company, busy writing stories for Bessie Barriscale and Jack Warren Kerrigan.

Mrs. Smalley was hostess at a tea at the Town and Country Club on the afternoon of Sunday, May 27, and she was ably assisted in receiving distinguished guests by Phillips Smalley. Among those who enjoyed the occasion of the Smalley hospitality were Carl Laemmle, Tyrone Power, Herbert Standing, Douglas Gerrard, Arthur Maude, Mr. and Mrs. Donald Macdonald, Carmel Myers and her mother, Constance Crawley, Mr. and Mrs. Hobart Bosworth, Arthur Dennison, M. E. M. Gibsone, William D. Taylor, Priscilla Dean and Mrs. Dean, plus others of California filmdom.

The Lasky studio lot is rife these days with many activities. The Douglas Fairbanks company sets the tempo for the lot when the sun shines. Those starting in new productions are Fannie Ward, Kathlyn Williams and Wallie Reid, Louise Huff and Jack Pickford, Vivian Martin and Mary Pickford.

Geraldine Farrar was hostess at a from three-to-six-o'clock tea on May 27.

Kathlyn Auctions Real Estate

Kathlyn Williams, as executrix of an estate left recently by her uncle, was forced to act as auctioneer for a piece of property. The law emphatically stated that said property had to be auctioned from the steps of the Los Angeles Courthouse. Thither Miss Williams took her hesitant way, and at the conclusion of the ordeal, informed her attorney that if there were any more lots that had to be disposed of, to kindly seek out some deserving families and bestow them upon them gratis.

Out at the Culver City Studios, things are running along nicely under the general management of E. H. Allen. His office "score-board" records the following as starting in new productions at the big film plant: William Desmond, Louise Glaum, Enid Bennett, Charles Gunn, Bessie Love, Charles Ray and Sylvia Bremer.

With William S. Hart away, Inceville has taken on a decidedly lonesome air. Without the "good-bad man" of the Inceville hills and Western locations, this by-the-sea film studio is not the same.

Director Ted Sloman had thought to accomplish a whole day of film making at the Santa Monica Beach, when he brought his William Russell company down to Los Angeles last week-end. But so great an attraction did the Russell company prove itself to be to the Sunday beach throngs, that only a few scenes were taken and these under great difficulty. The story is one which was written by Mr. Russell and Edward Kaufman. George Fisher has an important role in the story, as also have Francelia Billington and Clarence Burton.

"Screamers" now "Toreadors"

Carlyle Robinson, he who purveys Chaplin publicity, headed an aggregation of members of the Screamers at a dinner dance May 26 at the Hotel Clark. For no particular reason that anyone could fathom, a change of name for the club was suggested. The Kriars or Criers was a popular choice, as also was "The Toreadors (meaning "bull throwers" as J. C. Jessen, who suggested the name explained). In a final vote "Toreadors" was the name adopted.

Preparations are under way at the Fox Studio for the entertainment of Theda Bara during her sojourn in California. Los Angeles is particularly a Theda Bara-fan city and the arrival of no other star in the screen firmament could have created more interest than did that of Miss Bara.

Carlos Now Regular Resident

Abraham Carlos, general manager of Fox Western interests, evidently has joined the list of California regular residents and has exchanged his apartment in a fashionable Los Angeles hotel for a Holywood bungalow.

The entire membership list of Universal City betook itself to the Strand Cafe in Venice one recent night for dinner and dancing. And among those who enjoyed the occasion was President Carl Laemmle. The affair was arranged by Publicity Manager M. G. Jones and his assistant, Mr. Statter.

Ben Wilson has returned to New York via a tour of Universal exchanges and theaters. Joe Brandt arranged for his personal appearance at all theaters handling Bluebird Features.

Tom Walsh has been appointed assistant director to Al Christie. Mr. Walsh was formerly with the Biograph, Quality-Metro and Universal companies.

Metro Company Doing "Westerns"

Harold Lockwood is being featured in a story of Western atmosphere, which will comprise scenes made on the largest cattle ranch in Arizona. "Under Handicap" is the name of the story, from the novel by Jackson Gregory. The Yorke-Metro-Lockwood company is now in Prescott, Arizona, working in this feature.

The Helen Holmes company has been busy wrecking box-cars in the vicinity of Hobart, California. The thirteenth and fourteenth episodes of "The Railroad Raiders" serial will benefit as the result.

Director J. P. McGowan has arranged with Charles Pike of the Salt Lake Railroad to use two locomotives with which to stage a head-on collision for the fourteenth episode of "The Railroad Raiders."

Joseph "Baldy" Belmont, who is, perhaps, the one actor in the profession who brags of wearing a toupee, makes active use of both toupee and his baldness by way of laugh-getters in the new Keystone comedy, "Oriental Love."

The Vitagraph is still being torn up ruthlessly by allen plows. An entire new plant is promised for the latter part of the Summer. Until then, navigation about the Vitagraph Hollywood studio will continue to be difficult.

William Duncan, in taking thirty-six scenes in one day for the Vitagraph "Hearts of Flame" serial, made a record at this film plant.

NEXT "LUKE" JUNE 17

Exhibitors Find These Pathe Films Profitable

The next two-reel "Lonesome Luke" comedy, produced by Rolin, will be released by Pathe the week of June 17, it is announced.

The title of this picture is "Lonesome Luke, Plumber," and it was produced under the personal direction of Hal Roach, considered one of the best comedy directors in the business and the man who made Lonesome Luke famous.

The folowing brief comments from representative exhibitors on the Luke comedies are of interest:

James Q. Clemmer, of Clemmer's Theater, Seattle, says: "The 'Lonesome Luke' comedies are the funniest we have ever used. Every reel of them has been worthy of its length.

J. F. Osterstock, Eastern representative of Wilmer & Vincent, Inc., says: "The 'Lonesome Luke' comedies are giving excellent satisfaction to the patrons of our theaters. They run consistently good and really hold the audiences in their seats to see them."

R. L. Wyman, manager of the Lyric Theater, Glendive, Mont., says: "The 'Lonesome Luke' comedies give good satisfaction, not only for the young, but for the older people as well."

"Have been running 'Luke' comedies close on to two years and find them very satisfactory."—A. J. Kay, manager of the Myrtle Amusement company, Brooklyn, N. Y.

FROM SELIG STUDIOS

William N. Selig is reported to have engaged Lew Fields to appear in "The Barker," a Selig film feature.

An elaborate photoplay edition of "The Garden of Allah" is being prepared by Grosset & Dunlap, the book publishers. The book will be exploited in connection with the Selig production of "The Garden of Allah."

Thomas Santschi, Bessie Eyton and Lafayette McKee have arrived in Chicago from the Selig studios, Los Angeles, to appear in scenes for "The City of Purple Dreams." Colin Campbell is directing the production.

"DOUG" IS JUST 34

Artcraft Screen Star Celebrates His Birthday

A lengthy telegram that depicted the sender's utter disregard for regular United States currency was received recently by Pete Schmid, publicity purveyor of Artcraft, from the w. k. Bennie Zeidman. The telegraphic communication disclosed the fact that Douglas Fairbanks, than whom there are none more popular, has just passed his thirty-fourth birthday and that the event which marked this occasion will long be remembered by the members of the Fairbanks company now in California.

It seems that Mrs. Fairbanks had laid elaborate plans for a great surprise for the athletic Douglas and in league with the various members of the Fairbanks company had arranged for a long-to-be remembered party at his new Los Angeles home. The wily Douglas was not to be taken unawares, however, and through some mysterious channel—Bennie Ziedman has sworn loyalty to the cause—kept in direct touch with the plans of the conspirators.

A beautiful pair of heavy silver spurs engraved with the smiling face of the Artcraft star was presented to Douglas by members of his organization. Among the features of the party were the exhibition of the first three reels of "Wild and Wooly," the new Fairbanks-Artcraft picture, in Douglas's private projection room, and water sports in the new pool which enhances his palatial home. Among those present were Mrs. Fairbanks, John Fairbanks, John Emerson, Anita Loos, Bennie Zeidman, Victor Fleming, Eileen Percy, Ed. Burns, Walter Bytell, Joseph Singleton, Calvin Carter, Forest Seabury, J. W. Jones, Charles Stevens, Sam de Grasse and Tom Wilson.

MISS TALIAFERRO PATRIOTIC

Mabel Taliaferro who returns to the screen in the forthcoming Metro wonderplay, "The Will o' the Wisp," is very patriotic. She believes that the women of the country should answer no less promptly than the men, the call of their country. For some weeks Miss Taliaferro has been negotiating for a large estate on Long Island. She decided to purchase it and was ready to sign the papers when Secretary of the Treasury McAdoo's appeal to subscribe to the Liberty Loan, reached her ears.

Without a moment's hesitation, the popular young star called up her real estate dealer and told him that she had decided not to buy the Long Island property. She immediately made application for $25,000 worth of the bonds and will spend the Summer in New York instead of on Long Island.

NAVAL JUNIORS GUESTS

One hundred and fifty members of the United States Junior Naval Reserve from Texas were the guests of Manager Harold Edel at the Strand Theater last week and witnessed Benjamin Chapin's portrayal of Abraham Lincoln in "The Lincoln Cycle."

TRIANGLE

Action
and
Gripping Interest

Action—strong, vigorous, atingle with impulse and dramatic fire—that's what carries you to the very height of exciting pleasure in Triangle Plays. And such human action it is, so full of gripping interest, that you rise in your seat in anticipation of what is coming next. You can't help it.

Characters in Triangle Plays *live*. They breathe. They have *real* personality. They make you forget that they are but the vehicles for the finished expression of genius. Players who are unusually individual lose themselves in their work of the silent drama, the picture-romance of

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SAYS WAR WILL NOT INJURE FILMS

W. W. Irwin, of V.L.S.E. Gets Encouraging Reports from Representatives Abroad

That the war will have no deterrent effect upon the exhibiting end of the motion picture industry has been demonstrated by Walter W. Irwin, general manager of V. L. S. E., through an exhaustive study by two of his assistants, one of whom recently returned from Great Britain and the other who has just returned from a five months' trip through all parts of Canada.

The reports made to Mr. Irwin by both representatives of V. L. S. E. are practically identical, revealing the fact that for the first two months after the declaration of war business in Great Britain and Canada was poor. Following the first panic, however, business became normal and the normal period was followed by an era of prosperity now being enjoyed by exhibitors. This era of prosperity is such that it only can be compared with that time ten years ago when the motion picture business was in its infancy and when persons attended the store shows to see pictures move.

Orders Investigation

Mr. Irwin ordered this investigation as a service to exhibitors generally in order to be able to inform them whether it would be wise to trim their sails for a business depression or put on more sail for the prosperous period. He believes that the history of the motion picture business in other countries at war will be duplicated in the United States, now that the United States is at war, and, after receiving the reports of his traveling representatives he advises the exhibitors to be prepared to do a tremendous business. Every wise exhibitor, Mr. Irwin declares, should arrange right now for his program months in advance in order to assure his money-making audience of good shows.

E. Auger, Eastern traveling representative of V. L. S. E., after five months in Canada, has made a detailed report to Mr. Irwin in which he quotes statistics and reasons for predicting that the exhibiting end of the business is about to see a tremendous boom. He writes:

"After making a thorough study in Canada of the effect of the war upon motion picture exhibiting conditions, I feel it is safe to predict that the exhibiting end of the business in the United States is on the eve of a tremendously prosperous era.

"I base this prediction on what has happened in Canada. For a few months following the declaration of war with Germany the motion picture business of Canada was in a chaotic condition. For a short time bankruptcy appeared to be the final solution of most of the motion picture exhibitors.

"There appear to have been two reasons for the panic. The first is that the exhibitors themselves became panic-stricken and stopped campaigns to get patrons to their theaters and economized to such an extent that it became false economy. The second is that for the first few months all the people of Canada could think of was the war to the exclusion of everything else.

"Conditions in Canada, however, were readjusted rapidly in so much so that to-day practically every motion picture exhibitor is making money.

A Concrete Example

"As a concrete example of conditions I might cite the experience of W. F. Barratt, our branch manager at Toronto, and R. L. Gorman, our representative at Montreal. Recently Mr. Barratt closed a contract with Shea's Hippodrome, Toronto, to run 'Womanhood, the Glory of the Nation,' for a week to begin on June 4 next. The fact that 'Womanhood' is to run a week in Montreal is not exceptional, but the price Mr. Barratt obtained on the booking is exceptional. By this one booking it was demonstrated that Shea's Hippodrome is doing a tremendous business, a business that justifies the running of the very best features.

Mr. Gorman, at Montreal, had a similar experience. He booked 'Womanhood, the Glory of the Nation,' to run for a week at the St. Denis Theater.

"In passing I might also say that these two bookings tend to show that exhibitors in the United States who declare 'the people are tired of preparedness pictures' are wrong. Canada has been at war for more than two years, and still a preparedness picture commands record prices. I fear that the exhibitor who says 'the people are tired of preparedness pictures' is describing his personal feelings rather than those of his patrons.

"The reason for prosperity in the motion picture business of Canada to-day is not hard to find if sought. Here are the concrete facts. Canada has a population of approximately seven millions, and of those five hundred thousand men are at the front. This means that one out of every fourteen has responded to the call to arms.

"The same proportion applied to the United States would mean the sending of seven million men to the front. And, in speaking of the front, I take into consideration the training and mobilization camps, in fact everything that will take men away from their homes and to places where there are no motion picture theaters, or at least none that may be attended by an enlisted man owing to army regulations and hours.

Need for Entertainment

"The leaving for the front of five hundred thousand Canadians means that approximately four hundred thousand women have been left without their husbands or their usual escorts. The household duties of the married women have been decreased largely by this. Many of them have a late breakfast and an early dinner as the result result of not being forced to await the return of their husbands from work. Their evenings are their own to do with as they see fit, and it has been demonstrated that many of them see fit to go to the motion picture theaters.

"With the young unmarried women left without their usual escorts the same condition applies. They must depend upon their own earnings for their pleasures, and this causes them to seek the motion picture theaters for amusement because the attendance at the motion picture theaters does not entail a heavy drain on their resources.

"And the final reason is that almost anything that might distract attention from the war and from the casualty list for even a few hours is received with welcome.

"These, I feel, are the reasons for the prosperous conditions in Canada, and I believe I am safe in predicting that the same conditions will prevail in the United States very shortly."

The report from the Great Britain representative is identical with that of Mr. Auger.

U. B. O. BOOKS FILM

"One Law for Both" Will Be Seen in Many Houses

Following the run of "One Law for Both," the Ivan Film Productions' latest release, which is now being shown at the Lyric Theater, Broadway and 42d Street, New York City, the picture will be shown in all of the theaters controlled by the United Booking Offices and the newly organized Exhibitors' Board of Trade, according to an announcement made this week by the Merit Film Corporation, distributor of the production in New York and New Jersey.

In speaking of booking the attraction in his theaters, J. J. Murdock, one of the executives of the United Booking Offices, said:

"'One Law for Both' is the first attraction that we have booked for our entire circuit since the adoption of our new policy of showing only those motion pictures that could be considered first-class attractions, even when in direct competition with the first companies of legitimate productions.

"WHO'S YOUR NEIGHBOR?" READY

The Master Drama Feature, Inc., have screened a realistic sociological photoplay in the film adaptation of "Who's Your Neighbor?", a seven-part film written by Willard Mack, the author-actor.

This picture was completed two weeks ago by Director Sidney Rankin Drew. Within two days after concluding his work on the picture Mr. Drew was on board an Atlantic liner sailing for somewhere in France, where he will join the American Ambulance Corps as a motor ambulance pilot.

In preparing the script of "Who's Your Neighbor?" Mr. Mack was desirous of developing a story and plot the action of which would move swiftly, with no unnecessary situation or scenes, so that the dynamic effect, for which he is noted in his writings, would strongly show in this picture.

The cast includes Chrystine Mayo, Evelyn Brent, Anders Randolf, Frank Morgan and others.

"CORNERS" THE COUNTRY

SAN DIEGO, CAL. (*Special*).—Ruth McCord, of the Ince-Triangle Film Company, has started on a tour to place permanent posts at the four corners of the United States, and her first stake to be set was at this corner. In placing the post she was assisted by Mayor Louis J. Wilde of San Diego, and with all fairness to Miss McCord it is only fair to state that when it came to digging the hole she allowed Mr. Wilde to do most of the work, and he seemed to like the job.

MARIE DE BEAU CHAPMAN.

Ruth Roland, after playing "the other woman" in Pathe's latest serial, now defies any other woman to make her a "neglected wife." Having played such a part she feels she knows all that a wife should not do. The charming heroine of Pathe's "Neglected Wife" serial is married. She and Lionel T. Kent, of Los Angeles, made a quiet trip to Patchogue, Long Island, where they obtained a license from Robert B. Ackerly, town clerk. They were married on May 16 in the rectory of St. Paul's Episcopal Church.

TOTO AT THE STUDIO

Famous Clown Ready to Make Comedies for Pathe

Toto, the most famous clown in the world, who was for two years featured at the New York Hippodrome, has arrived in Los Angeles ready to begin work immediately at the Rolin Studio on comedies for Pathe.

Toto is looked upon as the best comedy proposition as yet discovered, and Hal Roach of Rolin expects to make pictures featuring the famous clown that will make film history. It is stated in this connection that Pathe has enough confidence in his ability to do so to offer more than twice as much money for the Toto Comedies as they have ever paid for this class of picture in the past.

The Rolin Company is the producer of the celebrated "Lonesome Luke" comedies which have been so successful. Speedy action and an alert mental attitude on the part of all characters are the features in the Rolin comedies, which it is believed have made them such hits. The same policy will be followed with Toto, but, of course, because of the great difference between the comedy methods and personalities of this star and "Lonesome Luke," the pictures will be different in nature.

OLD BREWERY FOR STUDIO

More than $200,000 is said to be involved in the sale, reported closed recently, of the old Clausen Brewery property, at Second Avenue and Forty-seventh Street, New York city, which was acquired in the name of John W. Mahan for the Lee Lash Moving Picture studio, owner of a large building abutting on the property at 308 East Forty-eighth Street. It is reported that the title to the property will be vested in the Manhattan Studios, Inc., recently incorporated with a capital of $120,000 and that the one-time brewery will be altered extensively for studio purposes. The parcel comprises eleven lots at 303 to 323 East Forty-seventh Street, improved with a group of two and five-story structures, comprising a frontage of 275 feet by 100 feet deep. Title to the holdings, as well as the adjoining twenty-five-foot corner and the abutting corner in Forty-eighth Street, is in the name of Alvin Untermyer and Allen W. Evarts, who hold the Clausen-Flanagan property, in West Twenty-fifth and Twenty-sixth streets.

BLACK CATS POPULAR

The fact that every release of the *Black Cat* stories filmed from the magazine by Essanay has been a comedy drama is given credit by General Film Company for the popularity of this series of two-real subjects.

Out of the great list of clever short stories from the *Black Cat* magazine those were chosen that had merriment in them as well as dramatic action. Good comedy drama plots are difficult to secure, but in these stories Essanay found a wealth of them available. Besides that some of the best people among Essanay's players are used in the series, people like Edward Arnold, Marguerite Clayton, Virginia Valli, Hazel Daly, Mark Ellison, Carl Von Schiller, Helen Ferguson, Roderick LaRock, Ernest Maupain, Alice McChesney and Webster Campbell. In the latest release Hazel Daly romps through "Mr. Pringle and Success" with Donald Clayton and Robert Bolder as the other principals, each one an accomplished laugh getter. The story is about the catastrophe which overtakes a chronic "efficiency bug."

ABOUT PATHE SERIALS

A succession of thrilling scenes on a burning houseboat are features of the sixth episode of Pathe's "The Neglected Wife" serial, starring Ruth Roland. In this chapter Horace Kennedy (played by Roland Bottomley) is confronted with the necessity of choosing between saving the life of his faithful wife in whom he has lost interest (Corenne Grant), or the woman with whom he is in love (Ruth Roland).

The advertising matter available for exhibitors includes one, three and six sheets, stock post card, lobby display, stock twenty-four-sheet, banner, novelties and campaign books.

"Mystery of the Double Cross" serial is heightened in the fourteenth chapter, announced for release the week of June 17 with Mollie King as star.

Usually, when a serial gets along this far, the solution is plainly in sight, but the ingenuity of Director William Parke and Bertram Millhauser, who wrote the scenarios from the original story by Gilson Willets, has made it possible to sustain the interest at fever heat to this point.

A REAL MYSTERY FILM

Those who have been fortunate enough to see advance showings of "The Mystery of No. 47," assert that Ralph Herz, the nationally known comedian, wins unusual laurels. It is a story written by J. Storer Clouston, of English life and will prove, according to the Selig Company, a delightful comedy-drama with a series of surprises and a lightful love story. Others in the carefully chosen cast, in support of Mr. Herz, include Nellie Hartley, Louizetta Valentine, Edgar Murray, Jr., James Fulton, Freck Eckhart and Casson Ferguson.

W. H. Rippard, who has held the position of chief clerk at the Philadelphia branch of the Mutual Film Corporation, has been appointed manager of the Pittsburgh office.

SHE DOESN'T CARE FOR PRESS AGENTS

Madge Kennedy of Goldwyn Is Retiring and Wishes Her Work to Tell the Tale

Madge Kennedy, the famous comedienne who has left the American stage at the height of her career to become a Goldwyn Pictures star, does not like the type of person who, in theatrical and screen affairs, carries the title of "press agent." She has nothing whatever against him as an individual, but she doesn't think much of him as an institution.

And this will tell you why:

Miss Kennedy knows that press agents (sometimes) are young men and women of vast enthusiasms.

She knows that there are occasions when press agents do not tell the truth.

She thinks that press agents promise too much in behalf of screen and theatrical stars and that so few of the stars live up to their promises.

And there are a great many more things she thinks about press agents—but these are enough.

Miss Kennedy has written a letter to Goldwyn Pictures, which reveals both her modesty and ambition. She says:

"DEAR GOLDWYN: I dearly hope to be tremendously successful on the screen—for my sake and your sake.

"If I did not have great screen expectations I would not have quit the stage—for there at least I was both successful and lucky in the quality of the wonderful farces in which I played.

"Your hopes that I shall be popular and that my work shall be good cannot be one-tenth as strong as my own hopes. I am working at the studio harder than I have ever worked before to be immensely successful.

"But wouldn't it be a god idea not to tell the public all about it just yet? Wouldn't it be better to surprise them? On the stage things are very different. Audiences rarely ever know of the big surprise in a play until it happens. If friends try to tell you the plot of a play before the curtain goes up you stop them. So, don't let us tell the public about my pictures yet. Let us wait and have them see for themselves. I do hope they like me.

"MADGE KENNEDY."

"THE QUESTION" FROM VITAGRAPH

Greater Vitagraph's Blue Ribbon feature for the week of June 11 will be "The Question," featuring Alice Joyce and Harry Morey.

"The Question" was written by Lawrence McCloskey and produced under the direction of Perry Vekroff, who directed "The More Excellent Way," "Her Secret" and many other Blue Ribbon successes. Supporting Alice Joyce and Harry Morey is a cast composed of such well-known players as Charles Kent, Gladden James and Edward Davis.

PHOTOPLAY FEATURES

(All listed are dramas unless otherwise stated)

PARAMOUNT

FAMOUS PLAYERS
The Little Boy Scout, Ann Pennington, June 28.

LASKY
Freckles, Louise Huff and Jack Pickford, May 28.
Unconquered, Fannie Ward, May 31.
The Jaguar's Claws, Sessue Hayakawa, June 11.
The Inner Shrine, Margaret Illington, June 14.
Her Strange Wedding, Fannie Ward, June 25.

MOROSCO
The World Apart, Wallace Reid, Myrtle Stedman, June 4.
Giving Becky a Chance, Vivian Martin, June 7.

PALLAS
A Roadside Impresario, George Beban, June 18.
Heir of the Ages, House Peters, June 21.

GREATER VITAGRAPH
The Soul Master, Earle Williams, May 25.
The Magnificent Meddler, Mary Anderson, Antonio Moreno, June 4.
The Question, Alice Joyce, Harry Morey, June 11.
The Maelstrom, Earl Williams, Dorothy Kelly, June 18.
A Son of the Hills, Belle Bruce, Antonio Moreno, June 25.

PATHE GOLD ROOSTER
THANHOUSER
An Amateur Orphan, Gladys Leslie, June 3.

ASTRA
The Record, William Courtleigh, May 18.
The Iron Heart, Edward Arden, May 27.

BLUEBIRD

Southern Justice, Myrtle Gonzales, May 28.
Bringing Father Home, Franklyn Farnum, Brownie Vernon, June 4.
A Doll's House, Dorothy Phillips, June 11.

BRADY-WORLD

Maternity, Alice Brady, May 28.
The Price of Pride, Carlyle Blackwell, June 4.
The Moral Angle, Robert Warwick, June 11.
The Brand of Satan, Montague Love, June 18.
The Stolen Paradise, Ethel Clayton, June 25.

TRIANGLE

FINE ARTS
Madame Bopeep, Seena Owen, May 27.
That's All, Jack Devereaux, June 3.

KAY-BEE
The Millionaire Vagrant, Charles Ray, May 27.
Bawbs O' the Blue Ridge, Bessie Barriscale, June 3.

K. E. S. E.

EDISON
The Tell-Tale Step, Shirley Mason, May 28.
The Ghost of Old Morro, Mabel Trunnelle, Robert Conness, June 11.
Buahman, Beverly Bayne.
The Ghost of Old Morro, Mabel Trunnelle, Robert Conness, June 25.

SELIG
The Mystery of No. 47, Ralph Herz, June 4.

ESSANAY
Filling His Own Shoes, Bryant Washburn, June 11.
Land of Long Shadows, Jack Gardner, June 18.

METRO

ROLFE
The Duchess of Doubt, Emmy Wehlen, May 28.
The Belle of the Season, Emmy Wehlen, June 18.
The Greatest Power, Ethel Barrymore, June 25.

YORKE
The Haunted Pajamas, Harold Lockwood, June 11.

METRO PICTURES CORP.
Lady Barnacle, Viola Dana, June 4.
The Greatest Power, Ethel Barrymore, June 18.
Aladdin's Other Lamp, Viola Dana, June 25.

POPULAR
The Soul of a Magdalen, Mme. Petrova, May 14.

MUTUAL

The Mirror, Marjorie Rambeau, May 21.
The Checkmate, Jackie Saunders, May 21.
The Serpent's Tooth, Gail Kane, May 28.
Reputation, Edna Goodrich, May 28.
Shackles of Truth, William Russell, June 4.
Periwinkle, Mary Miles Winter, June 11.

UNIVERSAL

Money Madness, Mary McLaren, Eddie Polo, May 28.
The Circus of Life, Rae Rae, Milgren Anderson, June 4.
The Field of Honor, Louise Lovely, June 11.
The Fire of Youth, Jack Mulhall, June 18.
Man and Beast, Eileen Sedgwick and Kingsley Benedict, June 25.

ART DRAMAS, INC.

APOLLO
The Mystic Hour, May 21.
Golden God, June 14.

VAN DYKE
Song of Sixpence, May 24.
Mute Appeal, June 31.

EBROGRAPH
Little Miss Fortune, May 10.
Charity Castle, June 7.

U. S. AMUSEMENT CORP.
Auction of Virtue, Naomi Childers, May 7.
House of Cards, May 31.

FOX

The Silent Lie, R. A. Walsh's drama, May 28.
The Slave, Valeska Suratt, June 3.
The Broadway Sport, Stuart Holmes, June 10.
Wrath of Love, Virginia Pearson, June 17.
Some Boy, George Walsh, June 24.

ARTCRAFT

Broadway Jones, Com. Dr. Geo. M. Cohan.
In Again, Out Again, Douglas Fairbanks, April 30.
A Romance of the Red Woods, Mary Pickford, May 14.
Wild and Wooly, Douglas Fairbanks.

SELZNICK

The Easiest Way, Clara Kimball Young, April 30.
The Law of Compensation, Norma Talmadge, April.
Pappy, Norma Talmadge, May.
The Silent Master, Robert Warwick, April.
A Modern Othello, Robert Warwick, May.

STATE RIGHTS AND INDEPENDENT

ARROW
The Deemster, Derwent Hall Caine.

H. J. BROCK, NEW YORK
The Manxman.

CARDINAL
Joan, the Woman, Geraldine Farrar.

CHARTER FEATURES
The Lincoln Cycle. Benj. Chapin.

CORONA
Curse of Eve.

FRIEDMAN
A Mormon Maid, Mae Murray.

FROHMAN
The Witching Hour, Andrew C. Smith, Jack Sherrill.
God's Man, H. B. Warner.

D. W. GRIFFITH
Intolerance.

IVAN
Enlighten Thy Daughter.

JAXON
Strife, George LeGuere.
Pokes and Jabs Comedies.

WILLIAMSON BROS.
Submarine Eye.

EDGAR LEWIS
Bar Sinister, Mitchell Lewis.
Purchased by F. G. Hall, New Jersey.

B. S. MOSS
The Power of Evil, Margaret Nichols.
The Girl Who Doesn't Know.

PARAGON FILMS
The Whip.

SELIG SPECIAL
Beware of Strangers.
The No'er-Do-Well.
The Garden of Allah.

L. J. SELZNICK
The Barrier.

SHERMAN ELLIOTT
The Crisis.
The Spoilers.

ULTRA
Woman Who Dared.

UNIVERSAL
Idle Wives.
Where Are My Children?
20,000 Leagues Under the Sea.
People vs. John Doe, Harry DeMore, Leah Baird.
Robinson Crusoe, Robert Leonard, Marzarita Fischer.
Hell Morgan's Girl.
Even as You and I.

EDWARD WARREN
Warfare of the Flesh, Walter Hampton, Charlotte Ives.

HILLER & WILK, INC.
The Battle of Gettysburg.
The Wrath of the Gods.

SERIALS

PATHE
Mystery of the Double Cross (12th). The Riddle of the Double Cross, Mollie King. June 3.
The Neglected Wife (4th). Beyond Recall, Ruth Roland, June 3.

METRO
Great Secret (18th). The Great Secret, Francis X Bushman.

KALEM
The American Girl (15th). The Sage Brush Law.

EIGHT STARS IN FOUR LASKY JULY FILMS

Favorite Players Will Appear in Coming Paramounts

In the four Lasky-Paramount pictures announced by the Famous Players-Lasky Corporation for release during the month of July there are no less than eight stars with such distinguished authors as George Broadhurst and Edwin Milton Royle representing the literary work. Fannie Ward, Vivian Martin, Louise Huff, Sessue Hayakawa, Jack Pickford, Wallace Reid, Theodore Roberts and Anita King are among the well known names which appear in this announcement.

Vivian Martin and Sessue Hayakawa co-star for the first time in "Forbidden Paths," which was written by Eve Unsell and adapted for the screen by Beatrice De Mille and Leighton Osmun. The production was staged under the direction of Robert S. Thornby and is scheduled for release by Paramount on July 12.

The second Lasky picture in the month of July is "What Money Can't Buy," starring Louise Huff, Jack Pickford and Theodore Roberts. "What Money Can't Buy" will be released on July 16.

"The Squaw Man's Son," an adaptation of Edwin Milton Royle's great novel, will be released July 26 with Wallace Reid and Anita King in the principal roles.

The fourth Lasky picture for the month will be released on July 30 is "The Crystal Gazer," starring Fannie Ward. It was written by Eve Unsell and Edna Riley and adapted as a photoplay by Marian Fairfax

TWILIGHT CLUB AND FILMS

The Twilight Club, a New York organization which devotes its energies for the betterment of various arts and industries recently held a dinner at the Biltmore to discuss the topic of "Motion Picture Problems." J. Stuart Blackton, director general of Greater Vitagraph, presided as toastmaster and enlightened his appreciative auditors on the early days of the motion picture industry and what the producers of to-day were trying to accomplish. His remarks were concise and of vital interest to the many laymen who were present, who, before Mr. Blackton's talk knew very little of the problems that confronted the industry.

Among the notables in attendance were Earle Williams, Alice Joyce, Wm. P. S. Earle, Mrs. J. Stuart Blackton and Eugene V. Brewster, editor of the *Motion Picture Magazine*.

PATRIOTIC FILMS

William N. Selig has instructed that every film released under the "Diamond S" trade mark carry an ending presenting a direct appeal to patriotism. This ending is a pictorial in plastic art, in which the soldiers in the trenches are shown, and an American flag is seen floating. Fading in, comes the patriotic admonition: "Do your bit. Buy a Liberty Bond!" Ultimately, this appeal will reach millions of people through the medium of moving picture theaters. A photograph of the pictorial work, and an outline of the idea has been furnished Secretary of the Treasury McAdoo, in Washington, D. C.

THE "RAYS" IN FILMS

After having rocked musical comedy and vaudeville audiences out of their chairs for years with their pranks on the speaking stage, Johnny and Emma Ray are making their debut as motion picture laughmakers under the auspices of General Film Co. After a year spent in production a series of successful 1-reel screen comedies featuring "King Casey" interpreting the exclusive personality of this famed comedy team has been prepared and regular releases will be made beginning June 11 on General Film's steadily increasing list of selected short subjects.

CALGARY CHANGES

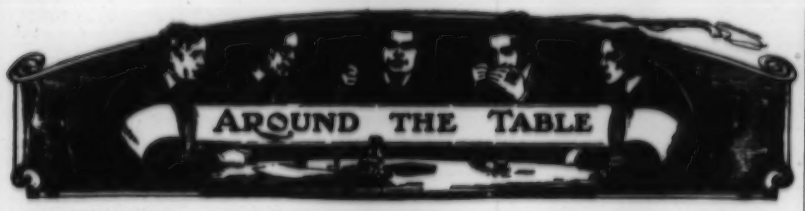
CALGARY, CANADA (*Special*).—George H. Dumond, who was manager of the Grand, Calgary, Alberta, until about three years ago and who has since been working for the Clune Motion Picture Company, has been appointed manager of their Auditorium Theater in Los Angeles, which seats 3,500, and also general advertising manager for the same firm. Thomas Baker, who was the Orpheum representative in Calgary at the same time, is also in the Clune service and renewed acquaintance with his Calgary and Edmonton friends recently when ahead of the "Eyes of the World" pictures.

GEORGE FORBES.

LEONA HUTTON IN ST. JO.

ST. JOSEPH, MO. (*Special*).—Leona Hutton, one of the most talented stars of "filmdom," is spending her summer vacation in St. Joseph, Mo., in a happy combination of recreation and work. She is busily engaged in writing scenarios under the fortunate inspiration of having those under way accepted for production as rapidly as they can be finished. Her success as a writer bids fair to rival that gained as a star in the "silent drama." "The Snarl," starring Bessie Barriscale, is Miss Hutton's latest picture to be produced and was recently shown in St. Joseph. It is the best fitting play that Bessie Barriscale has had in many moons.

JOHN A. DUNCAN, JR.



"I CALCULATE," said the Truculent Poet, as the others entered the Cafe Nemo and seated themselves after caling lustily for ginger ale, "you've read the recently published life of Peter Milne, written by a swab named George Pardy?"

The others admitted they had read it.

"Well," went on the Poet, "it was pretty fair and fairly authentic, I should say. But what I am gettin' at is this chap Pardy hisself. Nobody has written his biography have they? No, says you, and truthful. They ain't. And why? 'Cause they don't know it. Aha-ha—there's the real secret. An' believe me, George has been hopin' and prayin' nobody'd ever tell the facts about his career."

"I suppose," said the Gentle Critic, "you know all about him?"

The Poet chuckled: "Say—what I know about him—listen, I'll just give you swabs a little bit of it.

* * *

"Ever been out to 'Frisco? No, says you. Well, that's where I first met Pardy and heard from his own lips the story of his early experiences. I met him in Smoky Dan's dive on Pacific Street one night just before the fire. He was swampin' out the joint then, but I guessed rightly he'd other professions on the side. I had just come in from a v'yage—that was afore my Great Lake days—an' I had a lot of coin; bein' young I was out for a rollicking good time ashore. George comes to me when I was sitting down at the table drinking and whispers in my ear: 'Look out—that stuff is doped; Smoky's plannin' to roll yer for yer wad.' I smelt of the drink an' caught the odor of knockout. I says to George who was watchin' me: 'I dunno how you knew or why you did this—but come along of me an' I'll treat you handsome.' He sneaked out an' me after him. At the door there was Smoky Dan, who was a mulatto, with a couple of handy boys ready to stop us. But George was brave an' he lets fly with a bung starter and takes the chief across the eye. That laid him out cold an' meantime I'd put a bullet into one of the others. They got demoralized and we started runnin' to get away from the peelers who was comin'. I takes George, who wasn't much over twenty-two, to my room an' he poured out his yarn.

"It seemed he'd been raised in the rankest part of 'Frisco: that from childhood he had consorted with the riffraff of the city. It wasn't his fault, seein' as how he'd been left a infant on the doorstep of a saloon by some thoughtful person. He'd learned all the arts of the underworld an' in spite of it, he kept a tender heart in his hide.

"He said he cottoned to me first off an' warned me. Well, to make a long story short, I books him as cabin boy on my craft an' then sprung up our friendship which has lasted through the years. I even named my scow after him. But some day, I'll let you fellows into some of the real dark secret of George's life, before he reformed—I'll tell you as he told me, about the dark doings of the League of the Yellow Men; of the queer things that happened at the house without a door; of the strange adventure of the Chinaman with half an ear—and, last but not least, the experience of the Society of the Sand Dunes."

The Orator shook his head sadly: "If you were paid to tell the truth," he sighed, "you'd lose money as fast as a horse can trot."

* * *

"Speaking of queer things," said the Man in the Corner, "I see that Mollie King of Pathe has started a new fad with that double cross branded on her arm: they say all the girls are doing it now."

"Which reminds me of a verse," said the Poet, and forthwith proceeded to inflict the following:

"Oh, mother," said a child one day,
"Why do you wear your hair that way
In curls upon your shoulder?
Is it quite right, when hair is white
To tie it up in ribbons bright?"
And so her mother told her:

"I saw it in a picture show
Not many nights ago;
And if you see it on the screen
You know it must be so!
'Twas Mary Pickford set the style
And now, my, dear, although you smile,
Your mother's going to be in style
—Perhaps she'll have a beau!"

A young man found his white haired dad
Balanced one day upon his head
And started in to scold him:
"Why, at your age," the son inquired
"Are you thus strenuously inspired?
Sit down: you really must be tired—"
And so his father told him:

"I saw it in a picture show
Not many nights ago;
The chap that did it on the screen
Had lots of zip and go—
Doug Fairbanks was the name you see
And so of course you can't blame me
For trying to be as brave as he
—It's quite the thing you know."

* * *

"I understand," said the Critic, "that an admirer of Mary Miles Minter, of Mutual, protested because her new picture is called 'Periwinkle.'"

"Why?"

"Because it is the name of a species of snail. But Mary told the lady that it merely referred to the incident in the picture wherein the child is tossed up on the rocks by the sea to cling like a periwinkle in a cleft."

"Speaking of Mary Minter," said the Orator, "they say she can't remember the first time her picture appeared in the paper."

"It's great to be popular—and good looking, at the same time," remarked the Poet. "I reckon I've been featured in the illustrated supplements more times than you can count."

"Of the *Police Gazette?*" suggested the Man in the Corner, and was rewarded by a scowl from the Poet.

* * *

"Speaking of papers and such like," the Poet resumed, "Davenport of the *Photoplay Journal* pulled a good one the other day—an epigram, I guess you'd call it. He says: 'Press agents and editors are on a par, but neither will admit it!'"

He was silent a moment, ruminating: "Oh," he finally observed, "Pete Schmid was in the other day complaining that he's getting too heavy again because he hasn't got enough exercise. He's thinking of putting the shot, he says, or taking up hammer throwing. You know, Pete he looks like a reg'lar Viking when he gets in a gym suit. It's a shame to see him losing his figger."

THE CAVE MAN ON SCREEN IN PALLAS FILM

"Heir to the Ages" Introduces New Figure—Other Productions Soon to Be Seen

That interesting individual supposed to have followed very shortly after the simians the late Mr. Darwin would have us believe were our ancestors, will have his innings on the screen via Pallas-Paramount. In other words the Cave Man is to be a striking figure in "The Heir to the Ages," which stars House Peters.

The cast supporting Mr. Peters includes Nina Byron, John Burton, Henry A. Barrows and Adele Farrington. John Burton will be remembered for his extremely clever character interpretations, and Adele Farrington is well known for her clever work in support of numerous Famous Players-Lasky stars. Miss Byron and Mr. Barrows have also appeared in previous pictures, the latter most recently in "The World Apart."

The prologue to "The Heir of the Ages" shows all the characters in the Cave Man era and pictures the strong man making love after the peculiar fashion of the Cave Man and doing battle against his rivals.

"A Roadside Impresario" once more introduces George Beban upon the screen in a dual role of author and star. It is a Pallas-Paramount picture directed by Donald Crisp, who has presided over all of Mr. Beban's recent productions.

Among those in support of Mr. Beban are Harrison Ford, Fred Huntley, Adele Farrington and Julia Faye.

"Giving Becky a Chance," Vivian Martin's next Morosco-Paramount picture, following her recent appearance as a Lasky star in "The Girl at Home," in which she co-starred with Jack Pickford, is the story of an impecunious young lady who turns social climber. The story was written by Lois Zellner, who has contributed several successful original photoplays to Paramount pictures.

NEW BABY OSBORNE FILM

"When Baby Forgot," the Pathe Gold Rooster release for June 24, is the first Baby Marie Osborne picture made by the La Salida. Much interest has been shown by admirers of the Baby Bernhardt, who have been wondering how the infant star would conduct herself under a different director and in different surroundings. "When Baby Forgot," is said to be a most effective answer to such speculations. W. Eugene Moore, the new director, has shown that he possesses an almost uncanny insight into child psychology and his handling of the little star has been thoroughly capable. Baby Osborne had a harder part than she has ever had before, but she has more than met every requirement. Her conception of the character she plays is remarkable.

"When Baby Forgot" will do very well in any house and will please every class of audience. Like its predecessors it is thoroughly clean and wholesome. As to the box-office value of the star there is no question. Baby Osborne is to-day one of the biggest attractions in the business.

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PEGGY HYLAND'S NEXT

M. A. Schlesinger, president of the Mayfair Film Corporation, announces that the first production starring dainty Peggy Hyland is "Persuasive Peggy," the charming story by Maravene Thompson which scored such a hit in magazine and book form.

In order that no part of the attractiveness of the original story be lost in the adaptation, the scenario was written by the director, Charles Brabin, in collaboration with the authoress, Miss Thompson.

Jane Grey, who is scoring another splendid screen success in "Her Fighting Chance"—the picture version of James Oliver Curwood's novel, "The Fiddling Man," returned to the stage immediately after finishing the picture and appeared in the title role of "Du Luxe Annie," opening in Atlantic City before her latest screen vehicle made its first public appearance.

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